C II 7
84

C. II. 7.
4917

No. 50.

Dedicated, by Permiſſion, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS
UPON
MEASURE for MEASURE,
AND
MIDSUMMER NIGHT's DREAM.

BEING THE FIFTIETH NUMBER OF

BELL's Edition of
SHAKSPERE's WORKS.

London: Sold by the Proprietor, BRITISH-LIBRARY, Strand.

Price One Shilling and Sixpence.

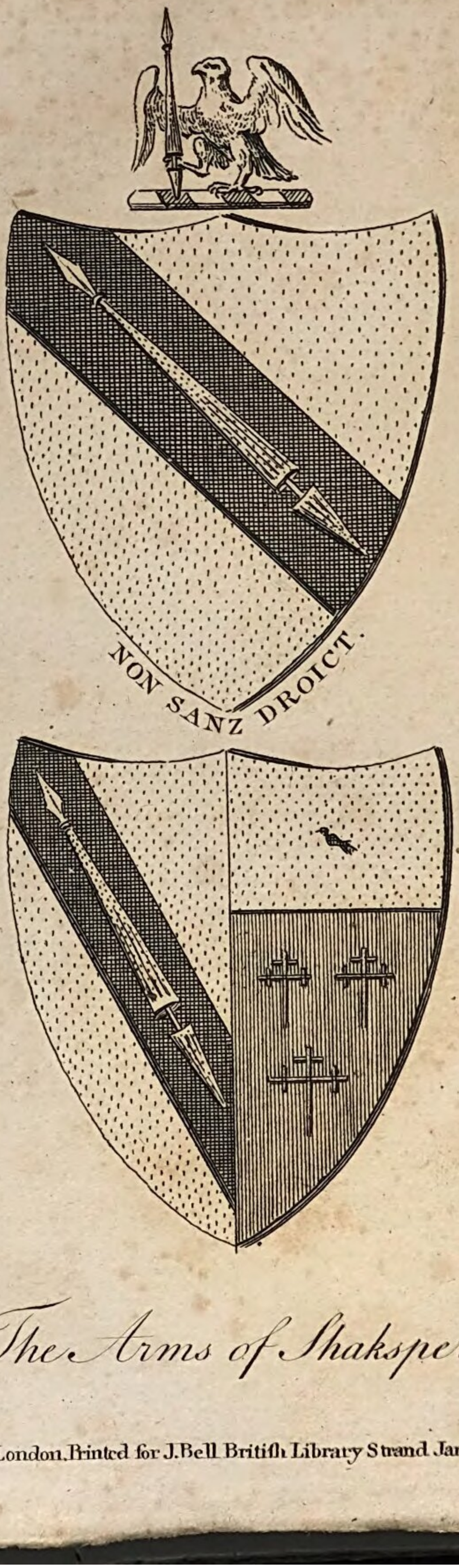
To the PUBLIC.

THIS Work is intended to supercede the neceſſity for any othe Edition whatever, as it will be calculated to gratify every claſs o Readers.

The Plan is to print each Play, *ſingly*, and *entire*, from the laſ reviſions of Dr. SAMUEL JOHNSON, and GEORGE STEEVENS, Eſq. &c. with *their Characters* of the Play, and *the Origin of th Fable*, as an introductory Preface to each Play.

The Plays to be printed by Meſſ. FRY and COUCHMAN, o *two ſorts of paper*; the beſt of which will be *ſuperfine writing-po quality*, on a new *Bourgeois* Letter, caſt and *delicately dreſſed* o purpoſe.

The Firſt Number is The TEMPEST, beautifully embelliſhed.
The Second Number is MEASURE for MEASURE, ditto.
The Third Number is MACBETH, ditto
The Fourth Number is MUCH ADO ABOUT NOTHING, ditto.
The Fifth Number is HAMLET, beautifully embelliſhed.
The Sixth Number is ROMEO and JULIET, ditto.
The Seventh Number is the MERCHANT of VENICE, ditto,
The Eighth Number is the MERRY WIVES of WINDSOR, ditto
The Ninth Number is JULIUS CÆSAR, ditto.
The Tenth Number is MIDSUMMER-NIGHT's DREAM, ditto.
The Eleventh Number is TITUS ANDRONICUS, ditto.
The Twelfth Number is TWELFTH-NIGHT, ditto.
The Thirteenth Number is LOVE's LABOUR's LOST, ditto.
The Fourteenth Number is TIMON of ATHENS, ditto.
The Fifteenth Number is TROILUS and CRESSIDA, ditto.
The Sixteenth Number is AS YOU LIKE IT, ditto.
The Seventeenth Number is OTHELLO, ditto.
The Eighteenth Number is the COMEDY of ERRORS, ditto.
The Nineteenth Number is KING HENRY V. ditto.
The Twentieth Number is KING LEAR, ditto.
The Twenty-Firſt Number is KING HENRY IV. Part I. ditto.
The Twenty-Second Number is KING HENRY IV. Part II. do.
The Twenty-Third Number is TAMING OF THE SHREW, do.
The Twenty-Fourth Number is CYMBELINE, ditto.
The Twenty-Fifth No. is ALL's WELL THAT ENDS WELL, do
The Twenty-Sixth Number is KING HENRY VI. Part I. ditto.
The Twenty-Seventh Number is KING HENRY VI. Part II. do.
The Twenty-Eighth Number is KING HENRY VI. Part III. do.
The Twenty-Ninth Number is KING RICHARD III. ditto,
The Thirtieth Number is KING JOHN, ditto.
The Thirty-Firſt Number is KING HENRY VIII. ditto.
The Thirty-Second Number is KING RICHARD II. ditto.
Thirty-Third Number is The WINTER's TALE, ditto.
Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.
The Thirty-Fifth Number is CORIOLANUS, ditto.
The Thirty-Sixth Number is ANTONY and CLEOPATRA, do.



The Arms of Shakspere.

London. Printed for J. Bell British Library Strand Jan 1787.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

MEASURE for MEASURE,

WRITTEN BY

WILL. SHAKSPERE.

——*SIC ITUR AD ASTRA.*

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M DCC LXXXVII.

Coburger
Landes-
Bücherei

ANNOTATIONS

UPON

MEASURE for MEASURE.

MEASURE for MEASURE.] SHAKSPERE took the fable of this play from the *Promos and Cassandra* of George Whetstone, published in 1578. See Theobald's note at the beginning of the play.

A hint, like a seed, is more or less prolifick, according to the qualities of the soil on which it is thrown. This story, which in the hands of Whetstone produced little more than barren insipidity, under the culture of Shakspere became fertile of entertainment. The curious reader will find, that the old play of *Promos and Cassandra* exhibits an almost complete embryo of *Measure for Measure*; yet the hints on which it is formed are so slight, that it is

nearly as impossible to detect them, as it is to point out in the acorn the future ramifications of the oak.

Whetstone opens his play thus:

Act I. Scene I.

" Promos, Mayor, Shirife, Sworde-bearer: one with a bunche of keyes: Phallax, *Promos Man*.

" You officers which now in *Julio* staye
" Know you your leadge, the King of *Hungarie*
" Sent me to *Promos*, to joyne with you in sway,
" That styll we may to *Justice* have an eye.
" And now to show, my rule and power at lardge,
" Attentivelie, his letters pattents heare:
" *Phallax*, reade out my Soveraignes chardge.

" *Phal.* As you commaunde I wyll: give heedful eare.

[Phallax *readeth the Kinges Letters Pattents, which must be fayre written in parchment, with some great counterfeat zeale.*

" *Pro.* Loe, here you see what is our Soveraignes wyl,
" Loe, heare his wish, that right, not might, bear swaye:
" Loe, heare his care, to weede from good the yll,
" To scoorge the wights, good laws that disobay.
" Such zeale he bears, unto the common weale,
" (How so he byds, the ignoraunt to save)
" As he commaundes, the lewde doo rigor feele, &c. &c. &c.

——— ——— ——— ——— ———

" *Pro.*

" *Pro.* Both swoorde and keies, unto my princes use,
" I doo receyve and gladlie take my chardge.
" It resteth nowe for to reform abuse,
" We poynt a tyme, of councell more at lardge,
" To treate of which, a whyle we wyll depart.
" *Al. speake.* To worke your wyll, we yeelde a willing hart." [*Exeunt.*

The reader will find the argument of G. Whetstone's *Promos and Cassandra*, at the beginning of this play. See likewise the piece itself among *Six old Plays on which Shakspere founded*, &c. published by S. Leacroft, Charing-Cross. STEEVENS.

ACT I.

Line 6. ——*Lists*——] Bounds, limits,

JOHNSON.

So, in *Othello*:

" Confine yourself within a patient *list*."

STEEVENS.

7. ——*Then no more remains,*
But that your sufficiency, *as your worth is* able,
And let them work.] *Then nothing remains more than to tell you, that your virtue is now invested with power equal to your knowledge and wisdom. Let therefore*

your knowledge and your virtue now work together. It may easily be conceived how *sufficiencies* was, by an inarticulate speaker, or inattentive hearer, confounded with *sufficiency as*, and how *abled*, a word very unusual, was changed into *able*. For *abled*, however, an authority is not wanting. Lear uses it in the same sense, or nearly the same with the Duke. As for *sufficiencies*, D. Hamilton in his dying speech, prays that Charles II. *may exceed both the* virtues *and* sufficiencies *of his father*. JOHNSON.

The uncommon redundancy, as well as obscurity, of this verse, may be considered as some evidence of its corruption. Take away the *two first* words, and the sense joins well enough with what went before.

Then (says the Duke) *no more remains to say:*
Your sufficiency as your worth is able,
And let them work.

i. e. *Your skill in government is in ability to serve me, equal to the integrity of your heart, and let them co-operate in your future ministry.*

The versification requires, that either something should be added, or something retrenched. The latter is the easier, as well as the safer task. I join in the belief, however, that a line is lost; and whoever is acquainted with the inaccuracy of the folio (for of this play there is no other old edition), will find my opinion justified. STEEVENS.

Some words seem to be lost here, the sense of which, perhaps, may be thus supplied:

——*then*

———*then no more remains,*
But that to your sufficiency you put
A zeal as willing *as your worth is able,*
And let them work.——— TYRWHITT.

10. ———*the terms*] *Terms* mean the technical language of the courts. An old book called *Les Termes de la Ley* (written in Henry the Eighth's time), was in Shakspere's days, and is now, the accidence of young students in the law. BLACKSTONE.

11. *For common justice you are* pregnant *in,*] The word *pregnant* is used with this signification in *Ram-Alley* or *Merry Tricks*, 1611, where a lawyer is represented reading,

" In tricessimo primo Alberti Magni—
" 'Tis very cleare—the place is very *pregnant.*"

i. e. very *expressive, ready,* or very *big with meaning.*
Again:

" ——the proof is most *pregnant.*" STEEVENS.

16. ———*For you must know, we have with* special soul
Elected him our absence to supply;] By the words, *with special soul elected him,* I believe, the poet meant, *that he was the immediate choice of his heart.*
A similar expression occurs in *Troilus and Cressida*:

" ———with *private soul*
" Did in great Ilion thus translate him to me."

Again, more appositely, in the *Tempest*:

" ———for several virtues
" Have I lik'd several women, never any
" With so *full soul,* but some defect," &c.

STEEVENS.

We

We have with special soul.] This seems to be only a translation of the usual formal words inserted in all royal grants—" De *gratia* nostra *speciali* et ex mero motu."— MALONE.

29. *There is a kind of character in thy life*

That, to the observer, &c.] Either this introduction has more solemnity than meaning, or it has a meaning which I cannot discover. What is there peculiar in this, that a man's *life* informs the observer of his *history?* Might it be supposed that Shakspere wrote this?

There is a kind of character in thy look.

History may be taken in a more diffuse and licentious meaning, for *future occurrences,* or the part of life yet to come. If this sense be received, the passage is clear and proper. JOHNSON.

Shakspere must, I believe, be answerable for the unnecessary pomp of this introduction. He has the same thought in *Henry IV.* P. II. which is some comment on this passage before us:

" There is a history in all men's lives,
" Figuring the nature of the times deceas'd:
" The which observ'd, a man may prophesy
" With a near aim, of the main chance of things
" As yet not come to life," &c. STEEVENS.

32. *Are not thine own so proper,*——] *i. e.* are not so much thy own property. STEEVENS.

33. —them *on thee*] The old copy reads—*they* on thee. STEEVENS.

35. ————*for if our virtues,* &c.]

" *Paulum*

" *Paulum sepultæ distat inertiæ*
" *Celata virtus.*"—— Hor. WARBURTON.

So, in Massinger's *Maid of Honour:*

" Virtue, if not in action, is a vice,
" And, when we move not forward, we go back-
ward."

So in the Latin adage—*Non progredi est regredi.*
STEEVENS.

38. ——*to fine issues:*——] To great consequences.
For high purposes. JOHNSON.

——nor *nature* never *lends*] Two negatives, not employed to make an affirmative, are common in our author.

So, in *Julius Cæsar:*

" There is no harm intended to your person,
" *Nor* to *no* Roman else." STEEVENS.

42. ——*I do bend my speech*
To one that can my part in him advertise:] This is obscure. The meaning is, I direct my speech to one who is able to teach me how to govern: *my part in him*, signifying office, which I have delegated to him. *My part in him advertise*; *i. e.* who knows what appertains to the character of deputy or viceroy. *Can advertise my part in him*; that is, his representation of my person. WARBURTON.

44. *Hold therefore Angelo:*] That is, continue to be Angelo; *hold* as thou art. JOHNSON.

I believe that—*Hold therefore Angelo*, are the words which the Duke utters on tendering his commission

to

to him. He concludes with—*Take thy commission.*

STEEVENS.

If a full point be put after *therefore*, the Duke may be understood to speak of himself. *Hold therefore*, *i. e.* Let me therefore hold, or stop. And the sense of the whole passage may be this: The Duke, who has begun an exhortation to Angelo, checks himself thus: "But I am speaking *to one, that can in him* [in, or by himself] apprehend *my part* [all that I have to say]: I will therefore say no more [on that subject]." He then merely signifies to Angelo his appointment.

TYRWHITT.

48. —*first in question,*——] That is, first called for; first appointed. JOHNSON.

55. *We have with a* leaven'd *and prepared choice*] *Leaven'd choice* is one of Shakspere's harsh metaphors. His train of ideas seems to be this: *I have proceeded to you with choice* mature, concocted, fermented, *leavened.* When bread is *leavened*, it is left to ferment: a *leavened* choice is therefore a choice not hasty, but considerate; not declared as soon as it fell into the imagination, but suffered to work long in the mind.

JOHNSON.

66. ——*bring you something on the way.*] *i. e.* accompany you part of your way. * * *.

69. ——*your* scope *is as mine own*] That is, your amplitude of power. JOHNSON.

109. ——*in metre?*] In the primers, there are metrical graces, such as, I suppose, were used in Shakspere's time. JOHNSON.

113. ——*despight of all controversy*:] Satirically insinuating, that the *controversies* about *grace* were so intricate and endless, that the disputants unsettled every thing but this, that *grace was grace*; which, however, in spite of controversy, still remained certain. WARBURTON.

I am in doubt whether Shakspere's thoughts reached so far into ecclesiastical disputes. Every commentator is warped a little by the tract of his own profession. The question is, whether the second gentleman has ever heard grace? The first gentleman limits the question to *grace in metre*. Lucio enlarges it to *grace in any* form *or language*. The first gentleman, to go beyond him, says, or *in any religion*; which Lucio allows, because the nature of things is unalterable; grace is as immutably grace, as his merry antagonist is a *wicked villain*. Difference in religion cannot make a *grace* not to be *grace*, a *prayer* not to be *holy*; as nothing can make a *villain* not to be a *villain*. This seems to be the meaning, such as it is. JOHNSON.

116. *there went but a pair of sheers between us.*] We are both of the same piece. JOHNSON.

So, in the *Maid of the Mill*, by Beaumont and Fletcher:——

"There went but a pair of sheers and a bodkin between them." STEEVENS.

The same expression is likewise found in Marston's *Malecontent*, 1604: "*There goes but a pair of sheers* betwixt

twixt an emperor and the son of a bagpiper; only the dying, dressing, pressing, and glossing, makes the difference." MALONE.

123. *pil'd, as thou art pil'd, for a French velvet.*—] The jest about the pile of a French velvet, alludes to the loss of hair in the French disease, a very frequent topick of our author's jocularity. Lucio, finding that the gentleman understands the distemper so well, and mentions it so *feelingly*, promises to remember to drink his *health*, but to forget *to drink after him.* It was the opinion of Shakspere's time, that the cup of an infected person was contagious. JOHNSON.

The jest lies between the similar sound of the words *pill'd* and *pil'd*. This I have elsewhere explained, under a passage in *Henry VIII.*

"*Pill'd* priest thou liest." STEEVENS.

138. *To three thousand dollars a year.*] A quibble intended between *dollars* and *dolours.* HANMER.

The same jest occurred before in the *Tempest.* JOHNSON.

140. *A French crown more.*] Lucio means here not the piece of money so called, but that *venereal* scab, which among the surgeons is styled *corona Veneris.* To this, I think, our author likewise makes Quince allude in *Midsummer Night's Dream:*

"*Some of your French crowns have no hair at all, and then you will play bare-faced.*"

For where these eruptions are, the skull is carious, and the party becomes bald. THEOBALD.

So, in the *Return from Parnassus*, 1606:

"I may chance, indeed, to give the world a bloody nose, but it shall hardly give me a crack'd crown, though it gives other poets *French crowns.*"

Again, in the Dedication to *Gabriel Harvey's Hunt is up*, 1598:

"—never metst with any requital, except it were some few *French crownes*, pil'd friers crownes," &c.

STEEVENS.

169. ——*what with the sweat,*] This may allude to the *sweating sickness*, of which the memory was very fresh in the time of Shakspere: but more probably to the method of cure then used for the diseases contracted in brothels. JOHNSON.

So, in the comedy of *Doctor Dodypoll*, 1600:

"You are very moist, sir; did you *sweat* all this, I pray?

"You have not the *disease*, I hope."

STEEVENS.

173. *Enter Clown.*] As this is the first *Clown* who makes his appearance in the plays of our author, it may not be amiss, from a passage in Tarlton's *News out of Purgatory*, to point out one of the ancient dresses appropriated to the character.

"—I sawe one attired in russet, with a button'd cap on his head, a great bag by his side, and a strong bat in his hand; so artificially attired for a *clown*, as I began to call Tarlton's woonted shape to remembrance."

STEEVENS.

174. —*What has he* done?

Clown. A woman.] The ancient meaning of the verb to *do* (though now obsolete), may be guessed at from the following passages:

"*Chiron.* Thou hast undone our mother.

"*Aaron.* Villain, I've *done* thy mother."

Titus Andronicus.

Again, in the *Maid's Tragedy*, act ii. *Evadne*, while undressing, says:

"I am soon undone,

Dula answers, "And as soon *done*."

Hence the name of Over-*done*, which Shakspere has appropriated to his *bawd*. COLLINS.

177. ——*in a* peculiar *river*] *i. e.* a river belonging to an individual; not publick property.

MALONE.

188. —*shall all our houses of resort in the* suburbs *be pull'd down?*] This will be understood from the Scotch law of *James*'s time, concerning *huires* (whores): "that comoun women be put at "the *utmost endes of townes*, quiere least perril of fire is." Hence *Ursula* the pig-woman, in *Bartholomew-Fair*: "I, I, gamesters, mock a plain, plump, soft *wench of the suburbs*, do!" FARMER.

So, in the *Malcontent*, 1604, when *Altofront* dismisses the various characters at the end of the play to different destinations, he says to *Macquerelle* the bawd:

"———thou unto the *suburbs*."

Again, in *Ram-Alley, or Merry Tricks*, 1611:

"Some fourteen bawds, he kept her in *the suburbs*."

See Martial, where *summœniana* and *suburbana* are applied to prostitutes. STEEVENS.

All houses in the suburbs.] This is surely too general in expression, unless we suppose that *all* the houses in the suburbs were *bawdy-houses*. It appears too, from what the *bawd* says below, "But shall *all our houses of resort* in the suburbs be pulled down?" that the Clown had been particular in his description of the houses which were to be pulled down. I am therefore inclined to believe that we should read here, *all bawdy-houses*, or *all houses of resort* in the suburbs.

TYRWHITT.

The licensed houses of resort at Vienna are at this time all in the suburbs, under the permission of the Committee of Chastity. S. W.

207. *Thus can the demi-god, authority,*
Make us pay down for our offence by weight.—
The words of heaven;—on whom it will, it will;
On whom it will not, so; yet still 'tis just.] The wrong pointing of the second line hath made the passage unintelligible. There ought to be a full stop at *weight*. And the sense of the whole is this: *The demi-god, Authority, makes us pay the full penalty of our offence, and its decrees are as little to be questioned as the words of heaven, which pronounces its pleasure thus—I punish and remit punishment according to my own uncontrolable will; and yet who can say, what dost thou?—*

Make us pay down, for our offence, by weight, is a fine expression to signify paying the full penalty. The metaphor is taken from paying money by *weight*, which is always exact; not so by *tale*, on account of the practice of diminishing the species.

WARBURTON.

I suspect that a line is lost. JOHNSON.

It may be read, *the sword of heaven.*

Thus can the demi-god authority,
Make us pay down for our offence, by weight—
The sword *of heaven:—on whom,* &c.

Authority is then poetically called *the sword of heaven*, which will spare or punish as it is commanded. The alteration is slight, being made only by taking a single letter from the end of the word, and placing it at the beginning.

This very ingenious and elegant emendation was suggested to me by the Rev. Dr. Roberts, of Eton; and it may be countenanced by the following passage in the *Cobler's Prophecy*, 1594:

"—In brief they are *the swords of heaven* to punish."

Sir W. Davenant, who incorporated this play of Shakspere with *Much Ado about Nothing*, and formed out of them a tragi-comedy called *The Law against Lovers*, omits the two last lines of this speech; I suppose, on account of their seeming obscurity.

STEEVENS.

The very ingenious emendation proposed by Dr. Roberts, is yet more strongly supported by another passage

passage in the play before us, where this phrase occurs, act iii. sc. last:

" He who *the sword of heaven* will bear,
" Should be as holy, as severe." MALONE.

Notwithstanding Dr. Roberts's ingenious conjecture, the text is certainly right. *Authority*, being absolute in Angelo, is finely styled by Claudio, *the demi-god*. To his uncontrolable power, the poet applies a passage from St. Paul to the Romans, ch. ix. v. 15, 18, which he properly styles, *the words of heaven: For he saith to Moses, I will have mercy on whom I will have mercy*, &c. And again: *Therefore hath he mercy on whom he will have mercy*, &c. HENLEY.

It should be remembered, however, that the poet is here speaking not of *mercy* but *punishment*.

MALONE.

Mr. Malone might have spared himself this remark, had he recollected that the words of St. Paul immediately following, and to which the *&c.* referred, are—" *and whom he will he hardeneth.*" See also the preceding verse. HENLEY.

217. *(Like rats that* ravin *down their proper bane)*] To *ravin* signifies to *swallow voraciously*. Mr. Reed cites for this use of the word, Wilson's *Epistle to the Earl of Leicester*, prefixed to his *Discourse upon Usurye*, 1572, " For these bee the greedie cormoraunte wolfes indeede that *ravyn* up both beaste and man."

REED.

218. ——*when we* drink, *we* die.] So, in *Revenge for Honour*, by Chapman:

" —like poison'd rats, which when they've swal-
low'd
" The pleasing bane, rest not until they drink,
" And can rest then much less, until they burst."
STEEVENS.

234. *I got possession of Julietta's bed*, &c.] This speech is surely too indelicate to be spoken concerning Juliet, before her face, for she appears to be brought in with the rest, though she has nothing to say. The Clown points her out as they enter; and yet, from Claudio's telling Lucio, *that he knows the lady*, &c. one would think she was not meant to have made her personal appearance on the scene.
STEEVENS.

The little seeming impropriety there is, will be entirely removed, by supposing that when Claudio stops to speak to Lucio, the provost's officers depart with Julietta. REMARKS.

247. —*the fault and glimpse of newness*;] The meaning seems to be—*whether it be* the fault of newness, *a fault arising from the mind being dazzled by a novel authority, of which the new governor has yet had only* a glimpse; *has yet only taken a hasty survey.* MALONE.

254. —*But this new governor*
Awakes *me all the* enrolled penalties
Which have, like unscour'd armour, hung by
the wall,
So long———————
Now puts the drowsy and neglected *act*
Freshly on me.] Lord Strafford, in the con-
clusion

clusion of his Defence in the House of Lords, had, perhaps, these lines in his thoughts:

"It is now full two hundred and forty years since any man was touched for this alleged crime, to this height, before myself.——Let us rest contented with that which our fathers have left us; and not *awake* those *sleeping* lions, to our own destruction, by raking up *a few musty records, that have lain so many ages by the walls,* quite *forgotten* and *neglected.* MALONE.

256. ——like *unscour'd armour,*——] So, in *Troilus and Cressida:*

"Like *rusty mail* in monumental mockery."
STEEVENS.

257. *So long, that* nineteen *zodiacks have gone round,*] The Duke in the scene immediately following says,

Which for these nineteen *years we have let sleep.*
THEOBALD.

262. ——*so tickle.*] *i. e.* ticklish. This word is frequently used by our old dramatick authors. So, in *The true Tragedy of Marius and Scilla,* 1594:

"——lords of Asia
"Have stood on *tickle* terms."

Again, in *The Widow's Tears,* by Chapman, 1612:

"——upon as *tickle* a pin as the needle of a dial."
STEEVENS.

268. ——*her* approbation:] *i. e.* enter on her *probation,* or *noviciate.* So, again, in this play:

"I, in *probation* of a sisterhood."——

Again, in the *Merry Devil of Edmonton,* 1608:

"Madam,

"Madam, for a twelvemonth's *approbation*,
"We mean to make the trial of our child."

MALONE.

273. ——prone *and speechless dialect*,] I can scarcely tell what signification to give to the word *prone*. Its primitive and translated senses are well known. The author may, by a *prone* dialect, mean a dialect which men are *prone* to regard, or a dialect natural and unforced, as those actions seem to which we are *prone*. Either of these interpretations are sufficiently strained; but such distortion of words is not uncommon in our author. For the sake of an easier sense, we may read,

——*In her youth*
There is a pow'r, *and speeckless dialect*,
Such as moves men.

Or thus:

There is a prompt *and speechless dialect.*

JOHNSON.

Prone, perhaps, may stand for *humble*, as *a prone posture* is *a posture of supplication*.

So, in *The Opportunity*, by Shirley, 1640:

"You have *prostrate* language."

The same thought occurs in the *Winter's Tale*:

"The silence often of pure innocence
"Persuades, when speaking fails."

Sir W. Davenant, in his alteration of the play, changes *prone* to *sweet*. I mention some of his variations, to shew that what appear difficulties to us,

were

were difficulties to him, who living nearer the time of Shakspere, might be supposed to have understood his language more intimately. STEEVENS.

Prone is used here for *prompt*. So, in our author's *Rape of Lucrece*, 1594:

"O that *prone* lust should stain so pure a bed!"

MALONE.

279. ——*under grievous imposition:*] I once thought it should be *inquisition*, but the present reading is probably right. *The crime would be under grievous* penalties imposed. JOHNSON.

281. ——*lost at a game of tick-tack.*——] *Tick-tack* is a game at tables. Jeu au *tric-trac* is used in French, in a wanton sense. MALONE.

The same phrase, in Lucio's wanton sense, occurs in *Lusty Juventus*. STEEVENS.

286. *Believe not that the dribbling dart of love*
Can pierce a complete bosom:——] Think not that a breast *completely armed* can be pierced by the dart of love, that comes *fluttering without force*.

JOHNSON.

293. ——*the life remov'd;*] *i. e.* a life of retirement, a life removed from the bustle of the world.

STEEVENS.

297. (*A man of* stricture, *and firm abstinence*)] *Stricture* may easily be used for *strictness*; *ure* is indeed an old word, but, I think, always applied to things, never to persons. JOHNSON.

Sir W. Davenant, in his alteration of this play, reads, *strictness*. STEEVENS.

305. (*The needful bits and curbs for head-strong steeds*)] In the copies,

The needful bits *and* curbs *for head-strong* weeds.

There is no matter of analogy or consonance in the metaphors here: and, though the copies agree, I do not think the author would have talked of *bits* and *curbs* for *weeds*. On the other hand, nothing can be more proper, than to compare persons of *unbridled licentiousness* to head-strong *steeds*: and, in this view, *bridling the passions* has been a phrase adopted by our best poets. THEOBALD.

306. *Which for these* nineteen *years we have let sleep*;] In former editions,

Which for these fourteen *years we have let* slip.

For *fourteen* I have made no scruple to replace *nineteen*. The reason will be obvious to him who recollects what the Duke [Claudio] has said in a foregoing scene. I have altered the odd phrase of *letting the laws slip*: for how does it sort with the comparison that follows, of a lion in his cave that went not out to prey? But letting the laws *sleep*, adds a particular propriety to the thing represented, and accords exactly too with the simile. It is the metaphor too that our author seems fond of using upon this occasion, in several other passages of this play:

The law hath not been dead, though it hath slept;
——*'Tis now* awake.

And, so again:

——*but this new governor*
Awakes *me all the enrolled* penalties;

——*and*

———*and for a name,*
Now puts the drowsy and neglected act
Freshly on me. THEOBALD.

I once thought that the words *let slip* (which is the reading of the old copy, and I believe, right) related to the line immediately preceding—*the needful bits and curbs*, which we have suffered for so many years to *hang loose*. But it is clear from a passage in *Twelfth Night* that these words should be referred to *laws*, "which for these nineteen years we have suffered to *pass unnoticed—unobserved*;" for so the same phrase is used by *Sir Andrew Aguecheek*: "Let him *let the matter slip*, and I'll give him my horse grey Capulet."

Again, in Marlow's *Doctor Faustus*, 1631:

"Shall I *let slip* so great an injury?"

Again, in *A Mad World my Masters*, by Middleton, 1640:

"Well, things must *slip* and sleep—I will dissemble."

Again, in *The Spanish Tragedy*, 1605:

"My simplicity may make them think
"That ignorantly I will *let all slip*."

The two readings which Mr. Theobald has introduced into the text, he might have found in an alteration of this play, published in 1700, by Charles Gildon, under the title of *Measure for Measure, or Beauty the best Advocate*:

"We have strict statutes and sharp penal laws,
"Which I have suffer'd *nineteen* years to *sleep*."

And

And he might have supported the latter by the following passage in *Hamlet*:

" ——How stand I then,
" That have a father kill'd, a mother stain'd,
" Excitements of my reason and my blood,
" And *let* all *sleep*." MALONE.

Mr. Malone, in a note on line 254, &c. supposed Lord Strafford to have adverted, in his defence, to that passage. It seems no less probable that he thought upon this, and if so, it is obvious that he understood *sleep* to be the original word. HENLEY.

Theobald's correction is misplaced. If any correction is really necessary, it should have been made where Claudio, in a foregoing scene, says *nineteen* years. I am disposed to take the Duke's words.

WHALLEY.

A similar observation on this passage occurs in the Remarks.

312. Becomes *more mock'd, than fear'd*:——] *Becomes* was added by Mr. Pope, to restore sense to the passage, some such word having been left out.

STEEVENS.

322. *Sith*——] *i. e.* since. STEEVENS.

330. *To do it slander*:——] The text stood,

So do in slander.——

Sir Thomas Hanmer has very well corrected it thus,

To *do* it *slander.*——

Yet perhaps less alteration might have produced the true reading,

And yet my nature never, in the sight,
So *doing slandered*.———

And yet my nature never suffer slander by doing any open acts of severity. JOHNSON.

The old text stood,

———————in the *sight*
To do in slander.

Hanmer's emendation is in my opinion best.

So, in *Henry IV.* Part I.

" *Do me* no *slander*, Douglas, I dare fight."

STEEVENS.

The words in the preceding line—*ambush* and *strike*, shew that *fight* is the true reading. MALONE.

334. *How I may* formally *in person bear me*] *i. e.* How I may demean myself, so as to support the character I have assumed. HENLEY.

———in *person bear*——] Mr. Pope reads,

———————my *person bear*.

Perhaps a word was dropped at the end of the line, which originally stood thus:

How I may formally in person bear me,
Like a true friar.

So, in the *Tempest*:

" ———some good instructions give
" How I may *bear me* here."

Sir W. Davenant reads, in his alteration of the play,

I may in person a true friar seem. STEEVENS.

338. *Stands at a guard*——] Stands on terms of defiance. JOHNSON.

372. ——*make me not your story.*] Do not, by deceiving me, make me a subject for a tale.

JOHNSON.

Perhaps only, *Do not divert yourself with me, as you would with a story*; do not make me the subject of your drama. Benedict talks of becoming—the *argument* of his own scorn.

Sir W. Davenant reads—*scorn*, instead of story.

STEEVENS.

I have no doubt that we ought to read,

Sir, *mock* me not:—your story.

So, in *Macbeth*:

"Thou com'st to use thy tongue:—*thy story* quickly."

In *King Lear* we have—"Pray do not *mock* me."

I beseech you, sir (says Isabel), do not play upon my fears; reserve this idle talk for some other occasion;—proceed at once to your tale. Lucio's reply, ["'Tis true,"—*i. e.* you are right; I thank you for reminding me?] which, as the text has been hitherto printed, had no meaning, is then pertinent and clear.

What Isabella says immediately afterwards, fully supports this emendation:

"You do blaspheme the good in *mocking* me."

I have observed that almost every passage in our author, in which there is either a broken speech, or a sudden transition without a connecting particle, has been corrupted by the carelessness of either the transcriber or compositor. See a note on *Love's Labour's Lost*, act ii. sc. 1.

"A man

"A man of——sovereign, peerless, he's esteem'd."

And another on *Coriolanus*, act i. sc. 4.

"You shames of Rome! you herd of——Boils and plagues

"Plaster you o'er!" MALONE.

373. ——*'tis my familiar sin*

With maids to seem the lapwing,——] The Oxford editor's note on this passage is in these words: *The lapwings fly, with seeming fright and anxiety, far from their nests, to deceive those who seek their young.* And do not all other birds do the same? But what has this to do with the infidelity of a general lover, to whom this bird is compared? It is another quality of the lapwing that is here alluded to, viz. its perpetually flying so low and so near the passenger, that he thinks he has it, and then is suddenly gone again. This made it a proverbial expression to signify a lover's falsehood: and it seems to be a very old one; for Chaucer, in his *Plowman's Tale*, says:

"—*And lapwings that well conith lie.*"

WARBURTON.

The modern editors have not taken in the whole similitude here: they have taken notice of the lightness of a spark's behaviour to his mistress, and compared it to the *lapwing*'s hovering and fluttering as it flies. But the chief, of which no notice is taken, is,

——*and to jest.*

(See Ray's *Proverbs*) "The *lapwing* cries, *tongue far*

from heart." *i. e.* most, farthest from the nest, *i. e.* She is, as Shakspere has it here,

Tongue far from heart.

"The farther she is from her nest, where her heart is with her young ones, she is the louder, or, perhaps, all tongue." SMITH.

Shakspere has an expression of the like kind in the *Comedy of Errors*, act iv. sc. 3.

"*Adr.* Far from her nest the lapwing cries away,

"My heart prays for him, though my tongue do curse."

We meet with the same thought in John Lilly's comedy, entitled, *Campaspe* (first published in 1584), act ii. sc. 2. from whence Shakspere might borrow it:

"*Alex.* Not with Timoleon you mean, wherein you resemble the *lapwing*, who crieth most where her nest is not, and so, to lead me from espying your love to Campaspe, you cry Timoclea." GREY.

381. ——Fewness *and truth*, &c.] *i. e.* in *few words*, and those true ones. *In few*, is many times thus used by Shakspere. STEEVENS.

382. ————*as blossoming time*

That from the seedness the bare fallow brings

To teeming foyson; so———] As the sentence now stands, it is apparently ungrammatical. I read,

At *blossoming time*, &c.

That is, *As they that feed grow full, so her womb now*, at blossoming time, *at that time through which the seed*

time

time proceeds to the harvest, her womb shows what has been doing. Lucio ludicrously calls pregnancy *blossoming time*, the time when fruit is promised, though not yet ripe. JOHNSON.

Instead of *that*, we may read—*doth*; and, instead of *brings*, *bring*. STEEVENS.

I believe the only alteration that this passage requires, is in the punctuation. A mark of suspension after *full*, will shew that the application of the first simile was suppressed by Lucio, as being too gross for the ears of Isabella.

As those that feed grow full:—as blossoming time, &c. HENLEY.

395. *Bore many gentlemen,*——

In hand and hope of action;——] *To bear in hand* is a common phrase for *to keep in expectation and dependence*; but we should read,

——with *hope of action.* JOHNSON.

400. —*with full line*—] With full extent, with the whole length. JOHNSON.

406. ——*give fear to use*—] To intimidate *use*, that is, practices long countenanced by *custom*. JOHNSON.

413. *Unless you have the grace*——] That is, the acceptableness, the power of gaining favour. So, when she makes her suit, the provost says,

Heaven give thee moving graces. JOHNSON.

414. ——*pith*

Of business——] The inmost part, the main of my message. JOHNSON.

417. —censur'd *him*] *i. e.* sentenced him. So, in *Othello*:

" ———to you, lord governor,
" Remains the *censure* of this hellish villain."

STEEVENS.

I would wish to read,

" He has censur'd him already;—

which, according to the old fashion, was written,

H'as censur'd, &c. MALONE.

430. —*would* owe *them*.] To *owe*, *i. e.* to possess, to have. STEEVENS.

434. ——*the mother*] The abbess, or prioress. JOHNSON.

ACT II.

Line 1. PROVOST.] " A Provost-martial" *Minshieu* explains " Prevost des mareschaux: Præfectus *rerum capitalium*, Prætor rerum capitalium." REED.

A *provost* is generally the executioner of an army. STEEVENS.

2. ——*to* fear *the birds of prey*.] To *fear* is to *affright*, to *terrify*. So, in *The Merchant of Venice*:

" —this aspect of mine
" Hath *fear'd* the valiant." STEEVENS.

7. *Than*

7. *Than* fall, *and bruise to death*:] Shakspere has used the same verb active in *The Comedy of Errors*:

"—as easy may'st thou *fall*
"A drop of water.——

i. e. let fall. So, in *As You Like It*:

"——the executioner
"*Falls* not the axe upon the humbled neck."

STEEVENS.

9. *Let but your honour* know,—] To *know* is here to *examine*, to *take cognizance*. So, in *Midsummer Night's Dream*:

"Therefore, fair Hermia, question your desires;
"Know of your truth, examine well your blood."

JOHNSON.

16. *Err'd in this point which now you censure him*,] Some word seems to be wanting to make this line sense. Perhaps we should read,

Err'd in this point which now you censure him
for. STEEVENS.

24. ——*'Tis very pregnant*,] 'Tis *plain* that we must act with bad as with good; we punish the faults, as we take the advantages, that lie in our way, and what we do not see we cannot note. JOHNSON.

29. *For I have had*——] That is, *because, by reason that* I have had faults. JOHNSON.

41. *Some rise by sin, and some by virtue fall*:
Some run from brakes *of* vice, *and answer none*;
And some condemned for a fault alone.] The first line is in the first folio printed in Italicks as a quotation. All the folios read in the next line,

Some

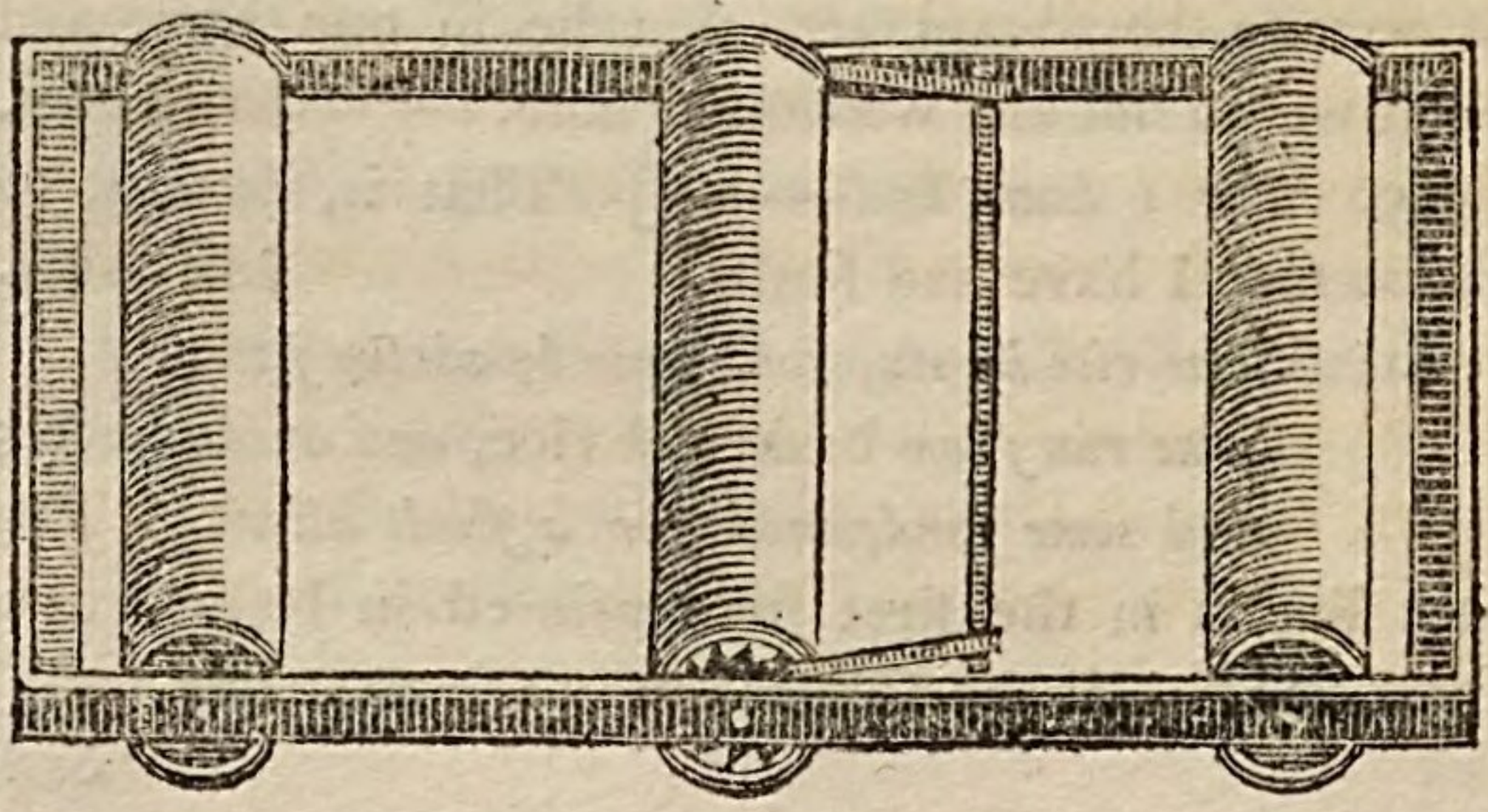
Some run from BRAKE *of* ice, *and answer none.*

JOHNSON.

I find from Holinshed, p. 670, that the *brake* was an engine of torture. "The said Hawkins was cast into the Tower, and at length brought to the *brake*, called the Duke of Excester's Daughter, by means of which pain he shewed many things," &c.

"When the dukes of Exeter and Suffolk (says Blackstone in his Commentaries, Vol. IV. chap. xxv. p. 320, 321.) and other ministers of Henry VI. had laid a design to introduce the civil law into this kingdom as the rule of government, for a beginning thereof they erected a rack for torture; which was called in derision the Duke of Exeter's Daughter, and still remains in the Tower of London, where it was occasionally used as an engine of state, not of law, more than once in the reign of Queen Elizabeth." See Coke's Instit. 35. Barrington, 69, 385. and Fuller's Worthies, p. 317.

A part of this horrid engine still remains in the Tower, and the following is the figure of it.



It

It consists of a strong iron frame, about six feet long, with three rollers of wood within it: the middle of these, which has iron teeth at each end, is governed by two stops of iron, and was, probably, that part of the machine which suspended the powers of the rest, when the unhappy sufferer was sufficiently strained by the cords, &c. to begin confession. I cannot conclude this account of it without confessing my obligation to Sir Charles Frederick, who politely condescended to direct my inquiries, while his high command rendered every part of the Tower accessible to my researches.

I have since observed, that in Fox's Martyrs, edit. 1596, p. 1843, there is a representation of the same kind.

If Shakspere alluded to this engine, the sense of the contested passage in *Measure for Measure* will be: *Some run more than once from engines of punishment, and answer no interrogatories; while some are condemned to suffer for a single trespass.* STEEVENS.

The words *answer none* (that is, *make no confession of guilt*) evidently shew that *brake of vice* here means the *engine of torture.* The same mode of *question* is again referred to in act v. line 336:

"To the *rack* with him: we'll touze you joint
by joint,
"But we will know this purpose."

The name, *brake of vice*, appears to have been given this machine, from its resemblance to *that used to subdue vicious horses*; to which *Daniel* thus refers:

"Lyke

" Lyke as the *brake* within the rider's hande,
" Doth *straine* the horse nye *wood* with grief of paine,
" Not used before to come in such a band," &c.

HENLEY.

60. *This comes off well*;] The same phrase is employed in *Timon of Athens*, and elsewhere; but in the present instance it is used ironically. The meaning of it, when seriously applied to speech, is—This is well delivered, this story is well told. STEEVENS.

62. *Why dost thou not speak*, Elbow?] Says Angelo to the constable ——" He cannot, sir, quoth the *Clown*, he's *out at elbow*." I know not whether this quibble be generally observed: he is *out* at the word *elbow*, and *out* at the *elbow* of his coat. The *Constable*, in his account of Master *Froth* and the Clown, has a stroke at the *Puritans*, who were very zealous against the stage at this time: " Precise villains they are, that I am sure of; and void of all profanation in the world, that good Christians ought to have."

FARMER.

65. —*a tapster, sir*; *parcel-bawd*:—] This we should now express by saying, *he is* half-tapster, half-bawd. JOHNSON.

Thus in *K. Henry IV.* " —a *parcel*-gilt goblet."

STEEVENS.

68. ——*she professes a hot-house*,——] A *hot-house* is an English name for a *bagnio*:

" *Where lately harbour'd many a famous whore,*
" *A purging bill now fix'd upon the door,*

" *Tells*

" *Tells you it is a* hot-house, *so it may,*
" *And still be a whore-house.*" Ben Jonson.

JOHNSON.

86. *Ay, sir, by mistress Over-done's means:*—] Here seems to have been some mention made of Froth, who was to be accused, and some words therefore may have been lost, unless the irregularity of the narrative may be better imputed to the ignorance of the constable. JOHNSON.

93. —*stew'd prunes*;—] *Stewed prunes* were to be found in every brothel. See a note on the 3d scene of the 3d act of the First Part of *King Henry IV.* In the old copy *prunes* are spelt, according to vulgar pronunciation, *prewyns.* STEEVENS.

178. ——*Justice or Iniquity?*——] These were, I suppose, two personages well known to the audience by their frequent appearance in the old moralities. The words, therefore, at that time produced a combination of ideas, which they have now lost.

JOHNSON.

Justice or Iniquity?] *i. e.* The Constable or the Fool. Escalus calls the latter *Iniquity*, in allusion to the old *Vice*, a necessary character, it is said, in the ancient moralities or dumb-shews, and the *Harlequin* of the modern stage. Justice may have a similar allusion to his supposed antagonist, into whose hands, after a variety of elusions, he was always made to fall. REMARKS.

184. ——*Hannibal,*] Mistaken by the constable for *Cannibal.* JOHNSON.

211. ——*they will draw you,*——] *Draw* has here a cluster of senses. As it refers to the tapster, it signifies *to drain, to empty*; as it is related to *hang*, it means *to be conveyed to execution on a hurdle.* In Froth's answer, it is the same as *to bring along by some motive or power.* JOHNSON.

223. —*greatest thing about you.*] This fashion, of which, perhaps, some remains were to be found in the age of Shakspere, seems to have prevailed originally in that of Chaucer, who in the *Persones Tale* speaks of it thus. "Som of hem shewen the bosse and the shape, &c. in the wrapping of her hosen, and eke *the buttokes of hem behinde*," &c. Greene, in one of his pieces, mentions the *great bumme of Paris.* STEEVENS.

247. ——*I'll rent the fairest house in it, after three-pence a* bay :] A *bay* of building is, in many parts of England, a common term, of which the best conception that I could ever obtain, is, that it is the space between the main beams of the roof; so that a barn crossed twice with beams is a barn of three *bays.* JOHNSON.

" ——that by the yearly birth
" The large-*bay'd* barn doth fill," &c.

I forgot to take down the title of the work from which this instance is adopted. STEEVENS.

345. *To* find *the faults,*——] The old copy reads —To *fine,* &c. STEEVENS.

362. ——*touch'd with that* remorse] *Remorse* in this place, as in many others, is *pity.*

So,

So, in the fifth act of this play:

" My sisterly *remorse* confutes my honour,
" And I did yield to him."

Again, in Heywood's *Iron Age*, 1632:

" The perfect image of a wretched creature,
" His speeches beg *remorse*."

See *Othello*, act iii. STEEVENS.

385. ——*all the souls that* were,——] This is false divinity. We should read, *are*. WARBURTON.

I fear the Player, in this instance, is a better divine than the Prelate. The *souls that* WERE evidently refer to Adam and Eve, whose transgression rendered them obnoxious to the penalty of annihilation, but for the remedy which the Author of their being most graciously provided.—The learned bishop, however, is more successful in his next explanation. HENLEY.

390. *And mercy then will breathe within your lips,*
Like man new made.] This is a fine thought, and finely expressed. The meaning is, that *mercy will add such a grace to your person, that you will appear as amiable as a man come fresh out of the hands of his Creator.* WARBURTON.

406. *If the first* man, &c.] The word *man* has been supplied by the modern editors. I would rather read,

If he, the first, &c. TYRWHITT.

408. ——*Like a prophet,*
Looks in a glass——] This alludes to the fopperies of the *beril*, much used at that time by cheats and fortune-tellers to predict by.

WARBURTON.

The *beril*, which is a kind of crystal, hath a weak tincture of red in it. It appears from Aubrey's *Miscellanies*, that the discovery of past or future events was supposed to be the consequence of looking into it.

REED.

See *Macbeth*, act iv.

So, again, in *Vittoria Corombona*, 1612:

"How long have I beheld the devil *in crystal?*"

STEEVENS.

413. *But*, ere *they live*, *to end.*] This is very sagaciously substituted by Sir Thomas Hanmer, for

But here *they live*——] JOHNSON.

But here *they live to end.*] So the old copy. Is it not probable that the author wrote,

But *where* they live to end.

The prophecy is not, that future evils should end *ere* or before they are born; or in other words, that there should be no more evil in the world (as Sir T. Hanmer, by his alteration, seems to have understood it); but, that they should *end where* they *began*; *i. e.* with the criminal; who being punished for his first offence, could not proceed by *successive degrees* in wickedness, nor excite others, by his impunity, to vice.

So, in the next speech:

"And do him right, that answ'ring *this* foul wrong,
"Lives not to act *another*."

It is more likely that a letter should have been omitted

omitted at the press, than that one should have been added. MALONE.

414. ——*shew some pity.*

Ang. *I shew it most of all, when I shew justice;*

For then I pity those I do not know,] This was one of Hale's memorials. *When I find myself swayed to mercy, let me remember, that there is a mercy likewise due to the country.* JOHNSON.

428. ——*pelting*——] *i. e.* paltry.

This word I meet with in *Mother Bombie*, 1594:

" ——will not shrink the city for a *pelting* jade."

STEEVENS.

Again, in *The Two Noble Kinsmen*, 1634:

" Thou bring'st such *pelting* scurvy news continually,

" Thou art not worthy life." MALONE.

432. ——*gnarled oak,*] *Gnarre* is the old English word for a *knot in wood.*

So, in *Antonio's Revenge*, 1602:

" 'Till by degrees the tough and *gnarly* trunk

" Be riv'd in sunder."

Again, Chaucer's *Knight's Tale*, late edit. v. 1979:

" With knotty, *knarry* barrein trees old."

STEEVENS.

438. *As make the angels weep;*——] The notion of angels weeping for the sins of men is rabbinical—*Ob peccatum flentes angelos inducunt Hebræorum magistri.*—Grotius ad Lucam. WARBURTON.

438. ——————*who, with our spleens,*

Would all themselves laugh mortal.] Mr. Theobald says the meaning of this is, *that if they were endowed with our spleens and perishable organs, they would laugh themselves out of immortality:* which amounts to this, that if they were mortal, they would not be immortal. Shakspere meant no such nonsense. By *spleens*, he meant that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspere, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. The ancients thought that immoderate laughter was caused by the bigness of the spleen.

WARBURTON.

459. ——*that my sense* breeds *with it.*] Thus all the folios Some later editor has changed *breeds* to *bleeds*, and Dr. Warburton blames poor Mr. Theobald for recalling the old word, which yet is certainly right. *My sense* breeds *with her sense*, that is, new thoughts are stirring in my mind, new conceptions are *hatched* in my imagination. So we say to *brood* over thought. JOHNSON.

Sir W. Davenant's alteration favours the sense of the old reading:

——————*She speaks such sense*
As with my reason breeds such images
As she has excellently form'd.— STEEVENS.

467. ——————fond *shekels*——] *Fond*, means very frequently in our author, *foolish*. It signifies in this place,

place, *valued* or *prized by folly*. STEEVENS.

467. ——tested *gold*,] *i. e.* attested, or marked with the standard stamp. WARBURTON.

Rather cupelled, brought to the *test*, refined. JOHNSON.

All gold that is *tested* is not marked with the standard stamp. The verb has a different sense, and means tried by the cuppel, which is called by the refiners a *test*. Vide Harris's *Lex Tech*. Voce CUPPELL. Sir J. HAWKINS.

471. ——*preserved souls*,] *i. e.* preserved from the corruption of the world. The metaphor is taken from fruits preserved in sugar. WARBURTON.

So, in *The Amorous War*, 1648:

" You do not reckon us 'mongst marmalade,
" Quinces and apricots? or take us for
" Ladies *preserved?*" STEEVENS.

478. *I am that way going to temptation,*
Where prayers cross.] Which way Angelo is going to temptation, we begin to perceive; but how *prayers cross* that way, or cross each other, at that way, more than any other, I do not understand.

Isabella prays that his *honour* may be safe, meaning only to give him his title: his imagination is caught by the word *honour*: he feels that his *honour* is in danger, and therefore, I believe, answers thus;

I am that way going to temptation,
Which your *prayers cross.*

That is, I am tempted to lose that honour of which thou implorest the preservation. The temptation

under which I labour, is, that which thou hast unknowingly *thwarted* with thy prayer. He uses the same mode of language a few lines lower. Isabella, parting, says:

Save your honour!

Angelo catches the word—*Save it! From what?*

From thee; even from thy virtue!— JOHNSON.

The best method of illustrating this passage will be to quote a similar one from the *Merchant of Venice*, act iii. sc. 1.

"*Sal.* I would it might prove the end of his losses!

"*Sola.* Let me say *Amen* betimes, *lest the devil cross thy prayer.*"

For the same reason Angelo seems to say *Amen* to Isabella's prayer; but, to make the expression clear, we should read perhaps—Where prayers *are crossed*.

TYRWHITT.

The petition of the Lord's prayer—"lead us not into temptation"—is here considered as crossing or intercepting the onward way in which Angelo was going; this appointment of his for the morrow's meeting being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart. HENLEY.

487. ——*it is I,*

That lying, by the violet, in the sun, &c.] I am not corrupted by her, but by my own heart, which excites foul desires under the same benign influences that exalt her purity, as the carrion grows

putrid

putrid by those beams which increase the fragrance of the violet. JOHNSON.

494. *And pitch our evils there?*] So, in *K. Henry VIII.*

"Nor build their evils on the graves of great men."

Neither of these passages appear to contain a very elegant allusion. STEEVENS.

Evils, in the present instance, undoubtedly stands for *foricæ*. Dr. Farmer assures me he has seen the word *evil* used in this sense by our ancient writers; and it appears from Harrington's *Metamorphosis of Ajax*, &c. that privies were originally so ill contrived, even in royal palaces, as to deserve the title of *evils* or nuisances.

Shall we desire to raise a sanctuary,

And pitch our evils there? *Oh fie, fie, fie!*] No language could more forcibly express the aggravated profligacy of Angelo's passion, which the purity of Isabella served but the more to inflame.—The desecration of edifices devoted to religion, by converting them to the most abject purposes of nature, was an eastern method of expressing contempt. See 2 Kings, x. 27. HENLEY.

509. ——*I smil'd and wonder'd how.*] As a day must now intervene between this conference of Isabella with Angelo, and the next, the act might more properly end here; and here, in my opinion, it was ended by the poet. JOHNSON.

513. *I come to visit the afflicted* spirits

Here in *the prison*:——] This is a scriptural expression,

expression, very suitable to the grave character which the Duke assumes, "By which also he went and preached unto the *spirits in prison.*" 1 Pet. iii. 19.

WHALLEY.

520. *Who falling in the* flaws *of her own youth,*
Hath blister'd *her report:*———] Who doth not see that the integrity of the metaphor requires we should read:

———flames *of her own youth?* WARBURTON.

Who does not see that, upon such principles, there is no end of correction? JOHNSON.

Dr. Johnson did not know, nor perhaps Dr. Warburton either, that Sir W. Davenant reads *flames* instead of *flaws* in his *Law against Lovers*, a play almost literally taken from *Measure for Measure* and *Much Ado about Nothing*. FARMER.

Shakspere has *flaming youth* in *Hamlet*; and Greene, in his *Never too Late*, 1616, says—"he measured the *flames of youth* by his own dead cinders." *Blister'd her report*, is *disfigur'd her fame*. *Blister* seems to have reference to the *flames* mentioned in the preceding line. A similar use of this word occurs in *Hamlet*:

"———takes the rose
"From the fair forehead of an innocent love,
"And sets a *blister* there." STEEVENS.

In support of Dr. Warburton's emendation, it should be remembered, that *flawes* (for so it was anciently spelled) and *flames* differ only by a letter that is very frequently mistaken at the press. The same mistake is found in the *Comedy of Errors*, act v. sc. 1. edit. 1623:—"She never reprehended him but *wildly*;"

wildly;"—instead of *mildly*. Again, in this play of *Measure for Measure*, act v. sc. 1. edit. 1623:—"give *we* your hand;" instead of *me*. MALONE.

It may be observed once for all, that by attending to the hand-writing of the time, and especially to Shakspere's (little as remains of it), much more may be done towards the restoration of corrupted passages than has hitherto been effected. The attempts of this kind hitherto made, have been chiefly by supposing an inversion of letters by the compositor, as in *Macbeth*, WAY *of life* for MAY *of life*—whereas (not to mention that in this instance it could only happen in the case of *capitals*) such errors must have proceeded from the compositor's mistake of the manuscript.—See a further example in Theobald's note, act iii. line 316, &c. HENLEY.

542. ——*But lest you do repent,*] Thus the old copy. *But lest you do repent* is only a kind of negative imperative—*Ne te pœniteat*,—and means, repent not on this account. STEEVENS.

I think that a line, at least, is wanting after the first of the Duke's speech. It would be presumptuous to attempt to replace the words; but the sense, I am persuaded, is easily recoverable out of Juliet's answer. I suppose his advice, in substance, to have been nearly this, "Take care, *lest you repent* [not so much of your fault, as it is an evil,] *as that the sin hath brought you to this shame.*" Accordingly, Juliet's answer is explicit to this point:

"*I do*

" *I do repent me,* as it is an evil,
" *And take the shame with joy.*" TYRWHITT.

549. *There rest.*] Keep yourself in this temper. JOHNSON.

553. ——*Oh, injurious love,*] Mr. Tollet explains the passage thus: " Oh, love, that is injurious in expediting Claudio's death, and that respites me a life, which is a burthen to me worse than death!" STEEVENS.

557. *Enter Angelo.*] *Promos,* in the play already quoted, has likewise a soliloquy previous to the second appearance of *Cassandra.* It begins thus:

" Do what I can, no reason cooles desire,
" The more I strive my fond affectes to tame,
" The hotter (oh) I feele a burning fire
" Within my breast vaine thoughts to forge and frame," &c. STEEVENS.

559. *Whilst my* intention,——] Nothing can be either plainer or exacter than this expression. But the old blundering folio having it, *invention,* this was enough for Mr. Theobald to prefer authority to sense. WARBURTON.

Whilst my invention, *hearing not my tongue,*
Anchors *on Isabel:*] We have the same singular expression in *Antony and Cleopatra:*

" There would he *anchor* his aspect, and die
" With looking on his life."

Invention is used by our author for *imagination,* in his 103d sonnet:

" ——a face

" ——————a face
" That overgoes my blunt *invention* quite."

Again, in *King Henry V.*

" O, for a Muse of fire, that would ascend
" The brightest heaven of *invention.*"

Invention is the reading of both the first and second folio. MALONE.

560. ——*Heaven* is *in my mouth,*] The old copy reads,

Heaven in my mouth:

i. e. heaven *being* in my mouth.

I do not see any need of change. MALONE.

565. *Grown* fear'd *and tedious*;——] What we go to with reluctance, may be said to be *fear'd.*

JOHNSON.

567. ——*with boot,*——] *Boot* is profit, advantage, gain. So, in *M. Kyffin*'s translation of the *Andria* of *Terence*, 1588: " You obtained this at my hands, and I went about it while there was any *boot.*" Again, in *The Pinner of Wakefield*, 1599:

" Then list to me: Saint Andrew be my *boot,*
" But I'll raze thy castle to the very ground."

STEEVENS.

——————*change for an idle plume*
Which the air beats for vain. *Oh place! Oh form!* &c.] There is, I believe, no instance in Shakspere, or any other author, of "*for* vain" being used for "*in* vain." Besides, has the air or wind *less* effect on a feather than on twenty other things? or rather, is not the reverse of this the truth? An *idle plume* assuredly is not that "ever-fixed mark," of which

our

our author speaks elsewhere, "that looks on tempests, and is never shaken." The old copy has *vaine*, in which way a *vane* or weather-cock was formerly spelt. [*See Minshieu's* DICT. 1617, *in verb.*—So also, in *Love's Labour's Lost*, act iv. sc. 1. edit. 1623, "What *vaine?* what weathercock?"] I would therefore read *vane*.—I would exchange my gravity, says Angelo, for an idle feather, which being driven along by the wind, serves, to the spectator, for a *vane* or weathercock. So, in *The Winter's Tale:*

"I am a *feather* for each *wind* that blows."

And in *The Merchant of Venice* we meet a kindred thought:

"————I should be still
"Plucking the *grass, to know where sits the wind.*"

The omission of the article is certainly awkward, but not without example. Thus, in *King Lear:*

"Hot questrists after him meet him *at gate.*"

Again, in *Coriolanus*; "Go, see him out at *gates.*"

Again, in *Titus Andronicus:* "Ascend, fair queen, *Pantheon.*"

Again, in *The Winter's Tale:* "'Pray heartily, he be *at palace!*"

Again, in *Cymbeline:*

"————can take no greater wound,
"Nor tent, *to bottom*, that."

The author, however, might have written,

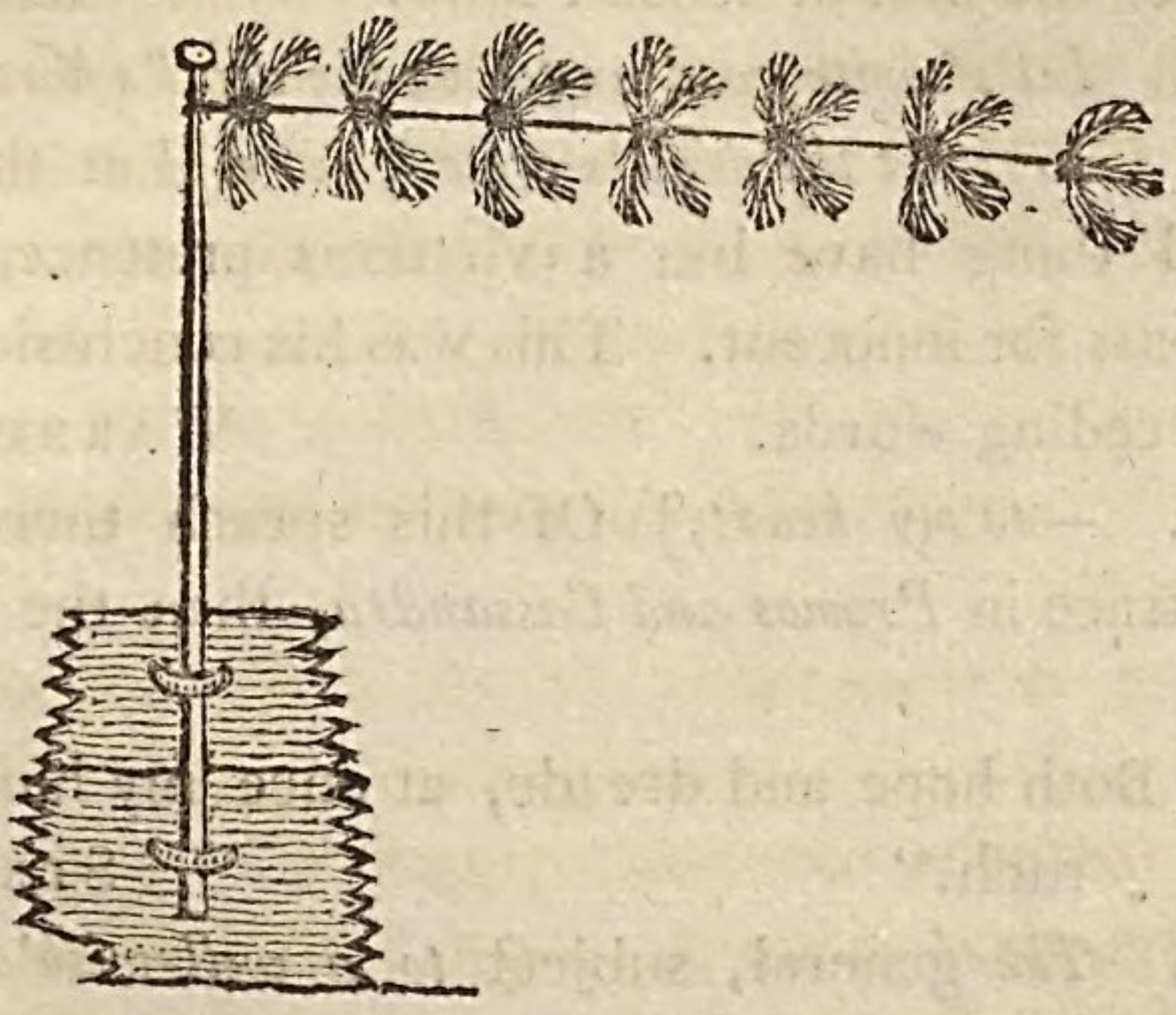
"————an idle plume,
"Which the air beats for vane o' *the* place.—
Oh form,
"How often dost *thou*,"—&c.

The

The pronoun *thou*, referring to only *one* antecedent, appears to me strongly to support such a regulation.

MALONE.

The explanation suggested by Mr. Malone approaches, but does not fully reach the object of the poet's allusion. His reference is to the implement on ship-board, denominated the *dog*-VANE. It consists of a spindle, at the top of which is fastened a string, having, at regular distances upon it, thin slices of cork, with small plumes inserted on their edges. The instrument thus formed, being easily affected by the wind, serves to point out its direction to the person at the helm, whose view of the vanes on the mast's head is liable to be intercepted by the sails. The figure of the dog-vane is here subjoined.



This implement, in the time of Shakspere, was, I believe, less simple in its construction. A single

plume, properly applied, is capable of answering the purpose. HENLEY.

569. —*case*,—] For outside, garb, external shew. JOHNSON.

570. *Wrench awe from fools, and tie the wiser souls*
To thy false seeming ?————] Here Shakspere judiciously distinguishes the different operations of high place upon different minds. Fools are frighted, and wise men are allured. Those who cannot judge but by the eye, are easily awed by splendour; those who consider men as well as conditions, are easily persuaded to love the appearance of virtue dignified with power. JOHNSON.

571. ——*Blood, thou art* but *blood*:] *But* has been introduced by some of the modern editors. It is not in either the first or second folio. MALONE.

572. *Let's write good angel on the devil's horn,*
'Tis not the devil's crest.] *i. e.* Let the most wicked thing have but a virtuous pretence, and it shall pass for innocent. This was his conclusion from his preceding words. WARBURTON.

577. —*to my heart*,] Of this speech there is no other trace in *Promos and Cassandra*, than the following:

"Both hope and dreade, at once my harte doth tuch." STEEVENS.

584. *The* general, subject *to a well-wish'd king*,] The *general subject* seems a harsh expression, but *general* was, in our author's time, a word for *people*, so that the *general* is the *people*, or *multitude*, *subject* to a king.

a king. So, in *Hamlet*: "The play pleased not the *million*; 'twas caviare to the *general*." JOHNSON.

Mr. Malone observes, that the use of this phrase, "*the general*" for the people, continued so late as to the time of lord Clarendon,—"as rather to be consented to, than that *the general* should suffer." Clar. Hist. B. V. p. 530. 8vo. edit. I therefore adhere to the old reading, with only a slight change in the punctuation:

The general, subject to a well-wish'd king,
Quit, &c.

i. e. the *generality* who are *subjects*, &c.

Twice in *Hamlet* our author uses *subject* for *subjects*:

"So nightly toils the *subject* of the land." Act i. sc. 1.

Again, act i. sc. 2.

"The lists and full proportions, all are made
"Out of his *subject*."——

The *general subject*, however, may mean the *subjects in general*.

So, in *As You Like It*, act ii. sc. 7.

"Wouldst thou disgorge into the *general world*."

STEEVENS.

So the duke had before, act i. scene 2. expressed his dislike of popular applause:

"I'll privily away. I love the people,
"But do not like to stage me to their eyes.
"Though it do well, I do not relish well
"Their loud applause and *ave*'s vehement:

" Nor do I think the man of safe discretion,
" That does affect it."———

I cannot help thinking that Shakspere, in these two passages, intended to flatter that unkingly weakness of James the First, which made him so impatient of the crowds that flocked to see him, especially upon his first coming, that, as some of our historians say, he restrained them by a proclamation. Sir Symonds D'Ewes, in his Memoirs of his own Life, [a MS. in the British Museum] has a remarkable passage with regard to this humour of James. After taking notice, that the king going to parliament, on the 30th of January 1620-1, " spake lovingly to the people, and said, God bless ye, God bless ye;" he adds these words, " contrary to his former hasty and passionate custom, which often, in his sudden distemper, would bid a pox or a plague on such as flocked to see him."

TYRWHITT.

Mr. Tyrwhitt's judicious remark might find support, if it needed any, from the following passage in a *True Narration of the Entertainment of his Royall Majestie, from the Time of his Departure from Edinbrogh, till his receiving in London*, &c. &c. 1603: "—he was faine to publish an inhibition against the inordinate and dayly accesse of peoples comming," &c. STEEVENS.

603. *Their sawcy sweetness, that do coin* heaven's image
In stamps *that are* forbid:——] We meet with nearly the same words in *King Edward III.* a tragedy, 1596, certainly prior to this play:

" ———And

" ——And will your sacred self
" Commit high treason 'gainst the *king of heaven*,
" To *stamp* his *image* in *forbidden metal?*"

These lines are spoken by the countess of Salisbury, whose chastity, like Isabel's, was assailed by her sovereign. MALONE.

604. ——*'tis all as* easy] *Easy* is here put for light or trifling. WARBURTON.

605. Falsely *to take away a life true made,*] *Falsely* is the same with *dishonestly, illegally:* so *false,* in the next lines, is *illegal, illegitimate.* JOHNSON.

606. ——*in restrained* means,] In forbidden moulds. I suspect *means* not to be the right word, but I cannot find another. JOHNSON.

I should suspect that the author wrote,

——*in restrained* mints,

as the allusion is still to *coining*. Sir W. Davenant omits the passage. STEEVENS.

On reading this passage, it seemed probable to me that Shakspere, having already illustrated this thought by an allusion to coining, would not give the same image a second time; and that he wrote,

As to put *mettle* in restrained means.

On looking into the folio I found my conjecture confirmed, for that is the original reading. It is likewise supported by a similar expression in *Timon:*

" ——thy father, that poor rag,
" *Put stuff* to some she-beggar, and compounded thee
" Poor rogue hereditary."

Again, in *The Winter's Tale*:

" As rank as any flax wench that *puts to*,
" Before her troth-plight."

The sense is clear, and *means* may stand without alteration.—'*Tis as easy wickedly to deprive a man born in wedlock of life, as to have an unlawful commerce with a maid, in order to give life to an illegitimate child.* The thought is simply, that murder is as easy as fornication, and it is as improper to pardon the latter as the former. The words—*to make a false one*—evidently referring to *life*, shew that the preceding line is to be understood in a natural and not in a metaphorical sense.

Means, I suppose, is here used for *medium* or *object*.

Moulds, however, if the passage be corrupt (which I do not believe to be the case), is a very likely word to have stood here. So, in *Coriolanus*:

" ——the honour'd *mould*
" Wherein this trunk was fram'd."

Again, in *King Richard II.*

" ——that bed, that womb,
" That *mettle*, that self-same *mould* that fashioned thee,
" Made him a man."

Again, in *King Lear*:

" Crack Nature's *moulds*, all germins spill at once,
" That make ingrateful man!" MALONE.

608. '*Tis set down so in* heaven, *but not in* earth.] I would have it considered, whether the train of the discourse does not rather require Isabel to say,

'*Tis*

'*Tis so set down in* earth, *but not in* heaven.

When she has said this, *Then*, says Angelo, *I shall poze you quickly*. Would you, who, for the present purpose, declare your brother's crime to be less in the sight of heaven than the law has made it; would you commit that crime, light as it is, to save your brother's life? To this she answers, not very plainly in either reading, but more appositely to that which I propose:

I had rather give my body, than my soul. JOHNSON.

628. *Pleas'd you to do't, at peril,* &c.] The reasoning is thus: Angelo asks, whether there might *not be a charity in sin to save this brother?* Isabella answers, that *if Angelo will save him, she will stake her soul that it were charity, not sin.* Angelo replies, that if Isabella would *save him at the hazard of her soul, it would be not indeed no sin, but a sin to which the charity would be equivalent.* JOHNSON.

634. *And nothing of* your, *answer.*] I think it should be read,

And nothing of yours, *answer.*

You, and whatever is *yours*, be exempt from penalty. JOHNSON.

And nothing of your answer, means, *and make no part of those for which you shall be called to answer.* STEEVENS.

This passage would be clear, I think, if it were pointed thus:

To have it added to the faults of mine,
And nothing of your, answer.

So

So that the substantive *answer* may be understood to be joined in construction with *mine* as well as *your*. The faults *of mine answer* are the faults *which I am to answer for*. TYRWHITT.

642. *Proclaim an* enshield *beauty*—] An *enshield beauty* is *a shielded beauty, a beauty covered as with a shield*. STEEVENS.

————as these black masks
Proclaim an *enshield* beauty, &c.

This should be written *en-shell'd*, or *in-shell'd*, as it is in *Coriolanus*, act iv. sc. 6.

"Thrusts forth his horns again into the world
That were *in-shell'd* when Marcius stood for Rome."

These *masks* must mean, I think, the *masks of the audience*: however improperly a compliment to them is put into the mouth of Angelo. As Shakspere would hardly have been guilty of such an indecorum to flatter a common audience, I think this passage affords ground for supposing that the play was written to be acted at court. Some strokes of particular flattery to the king I have already pointed out; and there are several other general reflections, in the character of the Duke especially, which seem calculated for the royal ear. TYRWHITT.

I do not think so well of the conjecture in the latter part of this note, as I did some years ago; and therefore I should wish to withdraw it. Not that I am inclined to adopt the idea of the author of REMARKS, &c.

&c. p. 20, as I see no ground for supposing, that Isabella *had* any *mask in her hand.* My notion at present is, that the phrase, *these black masks,* signifies nothing more than *black masks*; according to an old idiom of our language, by which the demonstrative pronoun is put for the prepositive article. See the *Glossary to Chaucer,* edit. 1775. *This, These.* Shakspere seems to have used the same idiom, not only in the passage quoted by Mr. Steevens from *Romeo and Juliet,* but also in the First Part of *Henry IV.* act i. scene 3.

" ——and but for *these* vile guns,
" He would himself have been a soldier."

With respect to the former part of this note, though the *Remarker* has told us that " *enshield* is CERTAINLY put by construction for *enshielded*;" I have no objection to leaving my conjecture in its place, till some authority is produced for such an usage of *enshield* or *enshielded.* TYRWHITT.

Sir W. Davenant reads—*as a black mask*; but I am afraid Mr. Tyrwhitt is too well supported in his first supposition, by a passage at the beginning of *Romeo and Juliet*:

" *These* happy *masks* that kiss fair ladies' brows,
" Being *black,* put us in mind they hide the fair."

STEEVENS.

648. *Accountant to the law upon that* pain.] *Pain* is here for *penalty, punishment.* JOHNSON.

651. (*As I* subscribe *not that,* —] To *subscribe* means,

means, to *agree to*. Milton uses the word in the same sense.

So, in Marlow's *Lust's Dominion*, 1661:

"*Subscribe* to his desires." STEEVENS.

652. *But in the* loss *of question*)——] The *loss* of question I do not well understand, and should rather read,

But in the toss *of question*.

In the *agitation*, in the *discussion* of the question. To *toss* an argument is a common phrase. JOHNSON.

But in the loss of question. This expression, I believe, means, *but in idle supposition*, or *conversation that tends to nothing*, which may therefore, in our author's language, be called *the loss of question*.

Thus in *Coriolanus*, act iii. sc. 1.

"The which shall turn you to no other harm,
"Than so much *loss of time*."

Question, in Shakspere, often bears this meaning. So, in his *Tarquin and Lucrece*:

"And after supper, long he *questioned*
"With modest Lucrece," &c. STEEVENS.

The following passages add strength to Dr. Johnson's conjecture:

"I could *toss* woe for woe until to-morrow,
"But then we'd wake the wolf with bleating sorrow." *Acolastus his Afterwit*, 1606.

"Whether it were a *question* mov'd by chance,
"Or spitefully of purpose (I being there,
"And your own countryman), I cannot tell;

"But

" But when much *tossing*
" Had bandied both the king and you, as pleas'd
" Those that took up the rackets"——

Noble Spanish Soldier, by Rowley, 1634.

So, in *Melvil's Memoirs*, 1683: " Having *toss'd* some words upon this matter, she being desirous of an honest colour or pretext, appeared the more readily satisfied in that point."

Question is here used, as in many other places, for *conversation*. MALONE.

656. *Of the* all-binding *law*;——] The old editions read:

——all-building *law*,——

from which the editors have made *all-holding*; yet Mr. Theobald has *binding* in one of his copies."

JOHNSON.

686. *If not a* feodary, *but only he*, &c.] This is so obscure, but the allusion so fine, that it deserves to be explained. A *feodary* was one that, in the times of vassalage, held lands of the chief lord, under the tenure of paying rent and service: which tenures were called *feudæ* amongst the Goths. Now, says Angelo, " we are all frail; yes, replies Isabella; if all mankind were not *feodaries*, who owe what they are to this tenure of *imbecility*, and who succeed each other by the same tenure, as well as my brother, I would give him up." The comparing mankind, lying under the weight of original sin, to a *feodary*, who owes *suit* and *service* to his lord, is, I think, not ill imagined. WARBURTON.

Shakspere has the same allusion in *Cymbeline*:

" ——senseless bauble,

" Art thou a *feodarie* for this act?"

Again, in the prologue to Marston's *Sophonisba*, 1606:

" For seventeen kings were Carthage *feodars.*"

The old copy reads—*thy* weakness. STEEVENS.

689. ——*glasses*——

Which are as easy broke as they make *forms.*]

Would it not be better to read,

——take *forms*. JOHNSON.

692. *In profiting by them.*——] In imitating them, in taking them for examples. JOHNSON.

694. *And credulous to false prints*] *i. e.* take any impression. WARBURTON.

705. ——*speak the* former *language.*] Isabella answers to his circumlocutory courtship, that she has but *one tongue*, she does not understand this new phrase, and desires him to talk his *former language*, that is, to talk as he talked before. JOHNSON.

710. *I know, your virtue hath a* licence *in't,*] Alluding to the licences given by ministers to their spies, to go into all suspected companies, and join in the language of malecontents. WARBURTON.

711. *Which seems a little fouler,* &c.] So, in *Promos and Cassandra*:

" *Cas.* Renowned lord, you use this speech (I hope)
your thrall to trye,

" If otherwise, my brother's life so deare I will not bye.

" *Pro.*

" *Pro.* Fair dame, my outward looks my inward thoughts bewray,

" If you mistrust, to search my harte, would God you had a kaye." STEEVENS.

716. ———*Seeming, seeming!*—] Hypocrisy, hypocrisy; counterfeit virtue. JOHNSON.

723. *My* vouch against *you*,——] I believe that *vouch against* means no more than denial. JOHNSON.

729. ——*and* prolixious *blushes*,] The word *prolixious* is not peculiar to Shakspere. I find it in *Moses, his Birth and Miracles*, by Drayton:

" Most part by water, more *prolixious* was," &c.

Again, in the Dedication to *Gabriel Harvey's Hunt is Up*, 1598:

" ——rarifier of *prolixious* rough barbarism," &c.

Again, in Nash's *Lenten Stuff*, &c. 1599:

" ——well known unto them by his *prolixious* sea-wandering." STEEVENS.

732. ———*die the death*,] This seems to be a solemn phrase for death inflicted by law. So, in *Midsummer-Night's Dream*:

" Prepare *to die the death*." JOHNSON.

It is a phrase taken from Scripture. STEEVENS.

The phrase is *a good phrase*, as Shallow says, but I do not conceive it to be either of *legal* or *scriptural* origin. Chaucer uses it frequently. See *Cant. Tales*, verse 607.

" They were adradde of him, as of *the deth*."

verse 1222.

" *The deth* he feleth thurgh his herte smite."

It seems to have been originally a mistaken translation of the French *La Mort.* TYRWHITT.

745. ——*prompture*——] Suggestion, temptation, instigation. JOHNSON.

746. ——————*such a mind of honour*,] This, in Shakspere's language, may mean, *such an honourable mind*, as he uses elsewhere *mind of love*, for *loving mind.* Thus in *Philaster:*

" ——————I had thought, thy *mind*
" Had been *of honour.*" STEEVENS.

ACT III.

Line 5. *BE absolute for death;*——] Be determined to die, without any hope of life.

" —*The hour, which exceeds expectation, will be welcome.*" JOHNSON.

8. *That none but fools would keep:*——] The meaning seems this, that *none but fools would* wish *to keep life*; or, *none but fools would keep it*, if choice were allowed. A sense, which whether true or not, is certainly innocent. JOHNSON.

Keep, in this place, I believe, may not signify *preserve*, but *care for.* " No lenger for to liven I ne *kepe*," says Æneas in Chaucer's *Dido, Queen of Carthage;*

thage; and elsewhere, "That I *kepe not* hearsed be:" *i. e.* which I *care not* to have rehearsed.

Again, in the *Knight's Tale*, late edit. ver. 2240:

"I *kepe* nought of armes for to yelpe."

Again, in a *Mery Jeste of a Man called Howleglas*, bl. let. no date:

"Then the parson bad him remember that he had a soule for to *kepe*, and he preached and teached to him the use of confession," &c. STEEVENS.

See the Glossary to the late edit. of the *Canterbury Tales of Chaucer*, v. *kepe*. MALONE.

8. ——*a breath thou art,*
Servile to all the skiey influences
That do this habitation, where thou keep'st,
Hourly afflict:——] The editors have changed [dost] to [do] without necessity or authority. The construction is not "the skiey influences, that do," but, "a breath thou art, that dost," &c. If the second line be enclosed in a parenthesis, all the difficulty will vanish. PORSON.

10. *That* do *this habitation*,—] This reading is substituted by Sir Thomas Hanmer, for

That dost—— JOHNSON.

11. ——*merely, thou art* death's fool;
For him thou labour'st by thy flight to shun,
And yet runnest toward him still:——] In those old farces called *Moralities*, the *fool* of the piece, in order to shew the inevitable approaches of death, is made to employ all his stratagems to avoid him; which, as the matter is ordered, bring the *fool* at

every turn, into his very jaws. So that the representation of these scenes would afford a great deal of good *mirth* and *morals* mixed together. And from such circumstances, in the genius of our ancestors publick diversions, I suppose it was, that the old proverb arose, of *being merry and wise*.

WARBURTON.

Such another expression as *death's fool*, occurs in *The Honest Lawyer*, a comedy by S. S. 1616:

" Wilt thou be a *fool of fate?* who can
" Prevent the destiny decreed for man?"

STEEVENS.

It is observed by the editor of *The Sad Shepherd*, 8vo. 1783, p. 154, that the initial letter of Stow's Survey, contains a representation of a struggle between *Death* and the *Fool*; the figures of which were most probably copied from those characters as formerly exhibited on the stage. REED.

15. *Are nurs'd by baseness:*—] Shakspere meant to observe, that a minute analysis of life at once destroys that splendour which dazzles the imagination. Whatever grandeur can display, or luxury enjoy, is procured by *baseness*, by offices of which the mind shrinks from the contemplation. All the delicacies of the table may be traced back to the shambles and the dunghill, all magnificence of building was hewn from the quarry, and all the pomp of ornament dug from among the damps and darkness of the mine.

JOHNSON.

This is a thought which Shakspere delights to express.

So,

So, in *Antony and Cleopatra:*

" ——our *dungy earth* alike
" Feeds man as beast."

Again:

" Which sleeps, and never palates more, the *dung*,
" *The beggar's nurse, and Cæsar's.*" STEEVENS.

16. ——*the soft and tender fork*

Of a poor worm:——] *Worm* is put for any creeping thing or *serpent*. Shakspere supposes falsely, but according to the vulgar notion, that a serpent wounds with his tongue, and that his tongue is *forked*. He confounds reality and fiction, a serpent's tongue is *soft* but not *forked* nor hurtful. If it could hurt, it could not be soft. In the *Midsummer Night's Dream* he has the same notion:

" ——With *doubler* tongue
" Than thine, O serpent, never adder *stung*."

JOHNSON.

Shakspere might have caught this idea from old tapestries or paintings, in which the tongues of serpents and dragons always appear barbed like the point of an arrow. STEEVENS.

17. ——*Thy best of rest is sleep,*
And that thou oft provok'st; yet grossly fear'st
Thy death, which is no more.——] Evidently from the following passage of Cicero: " *Habes somnum imaginem mortis, eamque quotidie indues, & dubitas quin sensus in morte nullus sit cum in ejus simulacro videas esse nullum sensum.*" But the Epicurean insinuation is,

with great judgment, omitted in the imitation.

WARBURTON.

Here Dr. Warburton might have found a sentiment worthy of his animadversion. I cannot without indignation find Shakspere saying, that *death is only sleep*, lengthening out his exhortation by a sentence which in the friar is impious, in the reasoner is foolish, and in the poet trite and vulgar. JOHNSON.

This was an oversight in Shakspere; for in the second scene of the fourth act, the Provost speaks of the desperate Barnardine, as one who regards death only as a *drunken sleep*. STEEVENS.

The indignation of Dr. Johnson against Shakspere is both intemperate and ill-placed, as must appear to any one who will consider the Scripture account of death. The Duke's argument adverts to the relinquishment of life, and not the consequences after death of a life mispent. In respect to these, Claudio had before told him, he "*was prepared.*"—If Shakspere in this instance stood in need of apology, I fear the one suggested by Mr. Steevens would leave him in the lurch. HENLEY.

19. —*Thou art not thyself*;] Thou art perpetually repaired and renovated by external assistance, thou subsistest upon foreign matter, and hast no power of producing or continuing thy own being. JOHNSON.

24. ——*strange effects*,] For *effects* read *affects*; that is, *affections*, *passions* of mind, or disorders of body variously *affected*. So, in *Othello*: "*The young affects.*" JOHNSON.

31. ——*serpigo*——] The *serpigo* is a kind of tetter. STEEVENS.

32. ——*Thou hast nor youth, nor age;*
But, as it were, an after-dinner's sleep,
Dreaming on both:—] This is exquisitely imagined. When we are young, we busy ourselves in forming schemes for succeeding time, and miss the gratifications that are before us; when we are old, we amuse the languor of age with the recollection of youthful pleasures or performances; so that our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, when the events of the morning are mingled with the designs of the evening. JOHNSON.

34. —*for all thy blessed youth*
Becomes as aged, and doth beg the alms
Of palsied eld; and when thou'rt old, and rich,
Thou hast neither heat, &c.] Shakspere here declares that man has *neither youth nor age*; for in *youth*, which is the *happiest* time, or which might be the happiest, he commonly wants means to obtain what he could enjoy; he is dependent on *palsied eld*: *must beg alms* from the coffers of hoary avarice; and being very niggardly supplied, *becomes as aged*, looks, like an old man, on happiness which is beyond his reach. And, when *he is old and rich*, when he has wealth enough for the purchase of all that formerly excited his desires, he has no longer the powers of enjoyment;

—has neither heat, affection, limb, nor beauty,
To make his *riches pleasant.*—

I have explained this passage according to the present reading, which may stand without much inconvenience; yet I am willing to persuade my reader, because I have almost persuaded myself, that our author wrote,

—for all thy blasted *youth*
Becomes as aged— JOHNSON.

The sentiment contained in these lines, which Dr. Johnson has explained with his usual precision, occurs again in the forged letter that Edmund delivers to his father, as written by Edgar; *King Lear*, act i. sc. 2. "This policy, and reverence of age, makes the world bitter to *the best of our times*; keeps our fortunes from us till our oldness cannot relish them."

The above words printed in Italicks support, I think, the reading of the old copy,—"*blessed* youth," and show that any emendation is unnecessary.

MALONE.

36. ——*palsied* eld;——] *Eld* is generally used for *old age, decrepitude.* It is here put for *old people, persons worn out with years.*

So, in Marston's *Dutch Courtezan*, 1604:

"Let colder *eld* their strong objections move."

Gower uses it for *age* as opposed to *youth*:

"His *elde* had turned into youth."

De Confessione Amantis, Lib. V. fol. 106.

STEEVENS.

40.

40. —*more thousand deaths*:—] For this Sir T. Hanmer reads:

———*a thousand deaths*:——

The meaning is not only *a thousand deaths*, but *a thousand deaths* besides what have been mentioned.

JOHNSON.

Bring them to speak where I may be concealed,
Yet hear them.] Thus the modern editions. The old copy, published by the players, gives the passage thus:

Bring them to hear me speak, where I may be conceal'd.

I believe we should read,

Bring *me* to hear *them* speak, where I may be conceal'd.

STEEVENS.

The second folio authorizes the reading of the modern editions.

TYRWHITT.

56. ——*as all comforts are; most good in deed*:] If this reading be right, Isabella must mean that she brings something better than *words* of comfort, she brings an assurance of *deeds*.

JOHNSON.

The old copy reads:

"Why,
"As all comforts are: most good, most good indeede."

I believe the old reading, as explained by Dr. Johnson, is the true one. So, in *Macbeth*:

"We're yet but young *in deed*."

STEEVENS.

I would read the lines thus:

Claud. Now, sister, what's the comfort?

Isab.

Isab. Why, as all comforts are, most good. Indeed lord Angelo, &c.

Indeed is the same as *in truth*, or *truly*, the common beginning of speeches in Shakspere's age. See Charles the First's Trial. The king and Bradshaw seldom say any thing without this preface: "Truly, Sir."—

BLACKSTONE.

59. ——*an everlasting leiger:*

Therefore your best appointment——] *Leiger* is the same with resident. *Appointment*; preparation; act of fitting, or state of being fitted for any thing. So in old books, we have a knight well *appointed*; that is, well armed and mounted, or fitted at all points.

JOHNSON.

The word *leiger* is thus used in the comedy of *Look about You*, 1600:

"Why do you stay, sir?—

"Madam, as *leiger* to solicit for your absent love."

Again, in *Leicester's Commonwealth*, "a special man of that hasty king, who was his *Ledger*, or Agent, in London," &c. STEEVENS.

60. —*your best* appointment—] The word *appointment*, on this occasion, should seem to comprehend confession, communion, and absolution. "Let him (says Escalus) be furnished with divines, and have all charitable preparation." The King in *Hamlet*, who was cut off prematurely, and without such preparation, is said to be *dis-appointed*. *Appointment*, however, may be more simply explained by the following passage in *The Antipodes*, 1638:

"——your

" ——————your lodging
" Is decently *appointed*." *i. e.* prepared, furnished. STEEVENS.

71. ——*a restraint*,——
To a determin'd scope.] A confinement of your mind to one painful idea; to ignominy, of which the remembrance can neither be suppressed nor escaped. JOHNSON.

72. *Though all the world's vastidity*——] The old copy reads: *Through* all, &c. MALONE.

84. ——*the poor beetle*, &c.] The reasoning is, *that death is no more than every being must suffer, though the dread of it is peculiar to man*; or perhaps, *that* we are inconsistent with ourselves, when we so much dread that which we carelessly inflict on other creatures, that feel the pain as acutely as we. JOHNSON.

90. *I will encounter darkness as a bride,*
And hug it in mine arms.] So in the first part of *Jeronimo, or the Spanish Tragedy*, 1605:

" ——————*night*,
" That yawning Beldam, with her jetty skin,
" 'Tis she I *hug* as mine effeminate bride."
STEEVENS.

97. —*follies doth emmew*,] Forces follies to lie in cover, without daring to show themselves. JOHNSON.

98. *As faulcon doth the fowl*,—] In whose presence the follies of youth are afraid to show themselves, as the fowl is afraid to flutter while the faulcon hovers over it.

So, in the Third Part of *King Henry VI.*

" ——————not he that loves him best,
" The proudest he that holds up Lancaster,
" *Dares stir a wing*, if Warwick shakes his bells."

To *emmew* is a term in falconry used by Beaumont and Fletcher, in *The Knight of Malta:*

" ——————I have seen him scale
" As if a falcon had run up a train,
" Clashing his warlike pinions, his steel'd cuirass,
" And, at his pitch, *emmew* the town below him."

STEEVENS.

99. *His filth within being cast,*——] To *cast* a pond, is to empty it of mud. JOHNSON.

101. *The* princely *Angelo?*——

—princely *guards!*——] The first folio has in both places, *prenzie*, from which the other folios made *princely*, and every editor may make what he can. JOHNSON.

Princely guards mean no more than the ornaments of royalty, which Angelo is supposed to assume during the absence of the Duke. The stupidity of the first editors is sometimes not more injurious to Shakspere, than the ingenuity of those who succeeded them.

In the old play of *Cambyses*, I meet with the same expression. *Sisamnes* is left by *Cambyses* to distribute justice while he is absent; and in a soliloquy says,

" Now may I wear the brodered *garde*,
" And lye in downe bed soft."

Again, the queen of *Cambyses* says:

" I do forsake these broder'd *gardes*
" And all the facions new." STEEVENS.

115. ——*as a pin.*] So in *Hamlet:*
" I do not set my life at *pin*'s fee." STEEVENS.

120. *When he would* force it,—] *Put* it *in force.*
WARBURTON.

——*Has he affections in him*
That thus can make him bite the law by the nose?
When he would force it, *sure it is no sin;*
Or of the deadly seven it is the least.] I was led into a mistake concerning this passage, and into a hasty censure of Dr. Warburton, by the false pointing of the modern editions, according to which, the word *force* could not admit of his interpretation. But I am now convinced that he was right, and that these lines should be pointed thus:

——Has he affections in him
That thus can make him bite the law by the nose,
When he would force it?—Sure it is no sin,
Or of the deadly seven it is the least.

Is he actuated by passions that impel him to transgress the law, at the very moment that he is enforcing *it against others?* [I find, he is.] *Surely then* [since this is so general a propensity] *it is no sin, or at least a venial one.* So, in the next act:

" ——A deflower'd maid,
" And by an eminent body that *enforc'd*
" *The law* against it."

Force is again used for *enforce* in *King Henry VIII.*

" If you will now unite in your complaints,
" And *force* them with a constancy."——

Again, in *Coriolanus*:

" Why *force* you this?" MALONE.

123. *If it were damnable*, &c.] Shakspere shows his knowledge of human nature in the conduct of Claudio. When Isabella first tells him of Angelo's proposal, he answers, with honest indignation, agreeably to his settled principles,

Thou shalt not do't.

But the love of life being permitted to operate, soon furnishes him with sophistical arguments, he believes it cannot be very dangerous to the soul, since Angelo, who is so wise, will venture it. JOHNSON.

125. *Be* perdurably *fin'd?*—] *Perdurably* is lastingly. So, in *Othello*:

" ——cables of *perdurable* toughness."

STEEVENS.

132. —*delighted spirit*] *i. e.* the spirit accustomed here to ease and delights. This was properly urged as an aggravation to the sharpness of the torments spoken of. WARBURTON.

I think with Dr. Warburton, that by the *delighted* spirit is meant, *the soul once accustomed to delight*, which of course must render the sufferings, afterwards described, less tolerable. Thus our author calls youth, *blessed*, in a former scene, before he proceeds to shew its wants and its inconveniencies. STEEVENS.

138. ——*lawless and incertain thoughts*] Conjecture sent out to wander without any certain direction,

and ranging through all possibilities of pain.

JOHNSON.

141. ——*penury*,——] The first folio reads *perjury*. MALONE.

143. *To what we fear of death.*] Most certainly the idea of the "spirit bathing in fiery floods," or of residing "in thrilling regions of thick-ribbed ice," is not original to our poet; which is the whole that is wanted for the argument: but I am not sure that they came from the Platonick hell of Virgil. The monks also had their hot and their cold hell, "the fyrste is fyre that ever brenneth, and never gyveth lighte," says an old homily:—"The seconde is passying cold, that yf a greate hylle of fyre were cast therin, it shold torn to yce." One of their legends, well remembered in the time of Shakspere, gives us a dialogue between a bishop and a soul tormented in a piece of ice which was brought to cure a *brenning heate* in his foot; take care, that you do not interpret this the *gout*, for I remember Menage quotes a canon upon us,

"Si quis dixerit episcopum *podagrâ* laborare, anathema sit."

Another tells us of the soul of a monk fastened to a rock, which the winds were to blow about for a twelvemonth, and purge of its enormities. Indeed this doctrine was before now introduced into poetick fiction, as you may see in a poem, "where the lover declareth his pains to exceed far the pains of hell," among the many miscellaneous ones subjoined to the works of Surrey. Nay, a very learned and inquisi-

tive brother-antiquary hath observed to me, on the authority of Blefkenius, that this was the ancient opinion of the inhabitants of Iceland, who were certainly very little read either in the poet or the philosopher. FARMER.

Lazarus, in the *Shepherd's Calendar*, is represented to have seen these particular modes of punishment in the infernal regions:

"Secondly, I have seen in hell a floud frozen as ice, wherein the envious men and women were plunged unto the navel, and then suddainly came over them a right cold and great wind that grieved and pained them right sore," &c. STEEVENS.

152. *Is't not a kind of incest,*——] In Isabella's declamation there is something harsh, and something forced and far-fetched. But her indignation cannot be thought violent, when we consider her not only as a virgin, but as a nun. JOHNSON.

155. ——*a warped slip of* wilderness] *Wilderness* is here used for *wildness*, the state of being disorderly. So, in the *Maid's Tragedy*:

"And throws an unknown *wilderness* about me."

Again, in *Old Fortunatus*, 1600:

"But I in *wilderness* totter'd out my youth."

The word, in this sense, is now obsolete, though employed by Milton:

"The paths, and bowers, doubt not, but our
joint hands
"Will keep from *wilderness* with ease."

STEEVENS.

156.

156. ——*Take my* defiance ;] *Defiance* is *refusal*. So, in *Romeo and Juliet* :

"I do *defy* thy commiseration." STEEVENS.

163. —*but a trade* :] A custom; a practice; an established habit. So we say of a man much addicted to any thing, *he makes* a trade *of it*. JOHNSON.

185. *Do not* satisfy *your resolution with hopes that are fallible* :] The sense is this. Do not rest with satisfaction on *hopes that are fallible*. STEEVENS.

190. *Hold you there* ;——] Continue in that resolution. JOHNSON.

197. *In good time*.] i. e. *a la bonne heure*, so be it, very well. The same expression occurs in the *Two Gentlemen of Verona*, and in *Richard III*. STEEVENS.

241. ——*her* combinate *husband*,——] *Combinate* is *betrothed, settled by contract*. STEEVENS.

264. ——only *refer yourself to this advantage*,——] This is scarcely to be reconciled to any established mode of speech. We may read, *only* reserve yourself to, or *only* reserve to *yourself this advantage*.

JOHNSON.

274. ——*the corrupt deputy scaled*.——] *To scale the deputy* may be, *to reach him, notwithstanding the elevation of his place*; or it may be, *to strip him and discover his nakedness, though armed and concealed by the investments of authority*. JOHNSON.

To *scale*, as may be learned from a note to *Coriolanus*, act i. sc. 1. most certainly means, to *disorder*, to *disconcert*, to *put to flight*. An army routed is called by Holinshed an army *scaled*. The word some-

times signifies to *diffuse* or disperse; at others, as I suppose in the present instance, to *put into confusion.*

STEEVENS.

To *scale* is certainly to *reach* as well as to *disperse* or *spread abroad,* and hence its application to a routed army which is *scattered over the field.* The Duke's meaning appears to be, either that Angelo would be *over-reached,* as a town is by the scalade, or that his true character would be *spread* or *laid open,* so that his vileness would become evident. Dr. Warburton thinks it is *weighed,* a meaning which Dr. Johnson affixes to the word in another place. See *Coriolanus,* act i. scene 1. REMARKS.

285. ——*the moated* grange——] A *grange* is a solitary farm-house. So, in *Othello:*

" ————this is Venice,
" My house is not a *grange.*" STEEVENS.

A *grange* implies some one particular house immediately inferior in rank to a *hall,* situated at a small distance from the town or village from which it takes its name; as *Hornby-Grange, Blackwell-Grange;* and is in the neighbourhood simply called *The Grange.* Originally, perhaps, these buildings were the lord's *granary* or store-house, and the residence of his chief bailiff. (*Grange,* from *Granagium,* Lat.) REMARKS.

294. —*bastard.*] A kind of sweet wine, then much in vogue, from the Italian *bastardo.*

WARBURTON.

296. ——*since of two* usuries, &c.] Sir Thomas Hanmer corrected the passage thus:—*since of two*

usurers *the merriest was put down, and the worser allowed, by order of law, a furr'd gown,* &c. His punctuation is right, but the alteration, small as it is, appears more than was wanted. *Usury* may be used by an easy license for the *professors of usury*.

JOHNSON.

304. ——*father :* ——] In return to Elbow's blundering address of *good father friar*, i. e. *good father brother*, the duke humorously calls him, in his own style, *good brother father*. This would appear still clearer in French. *Dieu vous benisse*, mon pere frere.—*Et vous aussi*, mon frere pere. There is no doubt that our *friar* is a corruption of the French *frere*.

TYRWHITT.

316. *I drink, I eat,* array *myself, and live.*] The old editions have,

I drink, I eat away *myself, and live.*

This is one very excellent instance of the sagacity of our editors, and it were to be wished heartily, that they would have obliged us with their physical solution, how a man can *eat away* himself, *and live*. Mr. Bishop gave me that most certain emendation, which I have substituted in the room of the former foolish reading; by the help whereof, we have this easy sense: that the clown fed himself, and put clothes on his back, by exercising the vile trade of a bawd.

THEOBALD.

329. *That we were all, as some would seem to be,*
Free from all faults, as faults from seeming free!]

I think

I think we should read with Hanmer:

Free from all faults, as *from faults* seeming free.

i. e. *I wish we were all as good as we appear to be*; a sentiment very naturally prompted by his reflection on the behaviour of Angelo. Hanmer has only transposed a word to produce a convenient sense.

STEEVENS.

The first and second folio have

Free from our *faults*,——— MALONE.

331. *His neck will come to your waist, a cord, sir.*] That is, his neck will be tied, like your waist, with a rope. The friars of the Franciscan order, perhaps of all others, wear a hempen cord for a girdle. Thus Buchannan:

"*Fac gemant suis,*

"*Variata terga funibus.*" JOHNSON.

337. *Pygmalion's images, newly made woman,—*] By *Pygmalion's images, newly made woman*, I believe Shakspere meant no more than—Have you no women now to recommend to your customers, as fresh and untouched as *Pygmalion*'s statue was, at the moment when it became flesh and blood? The passage may, however, contain some allusion to a pamphlet printed in 1598, called—*The Metamorphosis of Pygmalion's Image, and certain Satires.* I have never seen it, but it is mentioned by Ames, p. 568; and whatever its subject might be, we learn from an order signed by the archbishop of Canterbury and the bishop of London, that this book was commanded to be burnt.

The

The order is inserted at the end of the second volume of the entries belonging to the Stationers-Company.

STEEVENS.

"Is there none of *Pygmalion*'s images newly made woman, to be had now?" If Marston's *Metamorphosis of Pygmalion's Image* be alluded to, I believe it must be in the *argument*.—"The *maide* (by the power of Venus) was metamorphosed into a living *woman*."

FARMER.

There may, however, be an allusion to a passage in Lilly's *Woman in the Moone*, 1597. The inhabitants of *Utopia* petition *Nature* for females, that they may, like other beings, propagate their species. *Nature* grants their request, and "they draw the curtins from before *Nature*'s shop, where stands an image clad, and some unclad, and they bring forth the cloathed image," &c. STEEVENS.

By *Pygmalion's images newly made women*, I do not understand, with Mr. Steevens, *virgins as fresh as if they came recently from the hands of Pygmalion*. I rather think the meaning is: Is there no courtezan, who being *newly made woman*, [i. e. *lately debauched*,] still retains the appearance of chastity, and looks as cold as a statue, to be had? &c.

The following passage in *Blurt Master Constable*, a comedy, by Middleton, 1602, seems to authorize this interpretation:

"*Laz.* Are all these *women?*

"*Imp.* No, no, they are half men and half women.

"*Laz.*

"*Laz.* You apprehend too fast. I mean by women, wives; for wives are no maids, *nor are maids women.*"

Mulier, in Latin, had precisely the same meaning.

MALONE.

340. —*what say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain?*] Lucio asks Pompey, whether his *answer* was not drown'd in the last rain? but Pompey returns *no answer* to any of his questions: or, perhaps, he means to compare Pompey's miserable appearance to a *drown'd mouse.* So, in *King Henry VI.* Part I.

"Or piteous they will look, like *drowned mice.*"

STEEVENS.

341. ——*what say'st thou*, trot?——] So, in *Wily Beguiled*, 1613: "Thou toothless old *trot* thou." Again, in the *Wise Woman of Hogsden*, 1638:

"What can this witch, this wizard, or old *trot?*"

STEEVENS.

Trot, or as it is now often pronounced, honest *trout*, is a familiar address to a man among the provincial vulgar. JOHNSON.

342. ——*Which is the way?*——] *What is the* mode *now?* JOHNSON.

349. ——*in the tub.*] The method of cure for venereal complaints is grossly called the *powdering tub.* JOHNSON.

It was so called from the method of cure. See the notes on—"the *tub-fast* and the *diet*"—in *Timon*, act iv. STEEVENS.

356. ——*say I sent thee thither.*——] Shakspere seems here to allude to the words used by Gloster in *Henry VI.* Part III. act v. sc. 6.

" Down, down to hell ; and *say*—*I sent thee thither.*" REED.

—*go; say I sent thee thither. For debt, Pompey? or how?*] It should be pointed thus, *Go, say I sent thee thither for debt, Pompey; or how*—*i. e.* to hide the ignominy of thy case, say, I sent thee to prison for debt, or whatever other pretence thou fanciest better. The other humorously replies, *For being a bawd, for being a bawd, i. e.* the true cause is the most honourable. This is in character. WARBURTON.

I do not perceive any necessity for the alteration. Lucio first offers him the use of his name to hide the seeming ignominy of his case; and then very naturally desires to be informed of the true reason why he was ordered into confinement. STEEVENS.

367. ——*it is not the wear.*] *i. e.* it is not the fashion. STEEVENS.

376. *Then, Pompey? nor now.*] I think there should not be a note of interrogation here. The meaning is: *I will neither bail thee* then, nor now. So again in this play,

" *More, nor less* to others paying."— MALONE.

379. *Go,—to kennel, Pompey,—go:*] It should be remembered, that *Pompey* is the common name of a dog, to which allusion is made in the mention of a *kennel.* JOHNSON.

395. *It is too general a vice,——*] *Yes,* replies Lucio, *the vice is of great kindred; it is well ally'd,* &c. As much as to say, Yes, truly, it is general; for the greatest men have it as well as we little folks. A little lower he taxes the duke personally with it.

EDWARDS.

408. ——*and he is a motion* ungenerative, *that's infallible.*] A *motion generative* means a *puppet of the masculine gender*; a thing that appears to have those powers of which it is not in reality possessed.

STEEVENS.

418. ——*much* detected *for women*; ——] This appears so like the language of *Dogberry,* that at first I thought the passage corrupt, and wished to read *suspected.* But perhaps *detected* had anciently the same meaning. So in an old collection of tales, entitled, *Wits, Fits, and Fancies,* 1595: "—An officer whose daughter was *detected of* dishonestie, and generally so reported."— That *detected* is there used for *suspected,* and not in the present sense of the word, appears, I think, from the words that follow—*and generally so reported,* which seem to relate not to a *known* but *suspected* fact.

MALONE.

In Rich's *Adventures of Simonides,* 1584, 4to. "all Rome, *detected* of inconstancie."

HENDERSON.

423. ——*clack-dish:*] The beggars, two or three centuries ago, used to proclaim their want by a wooden dish with a moveable cover, which they clacked to shew that their vessel was empty. This

appears

appears from a passage quoted on another occasion by Dr. Grey.

Dr. Grey's assertion may be supported by the following passage in an old comedy, called *The Family of Love*, 1608:

"Can you think I get my living by a bell and a *clack-dish?*"

"By a bell and a *clack-dish?* how's that?"

"Why, by begging, sir," &c.

Again, in Henderson's Supplement to Chaucer's *Troilus and Cresseid*:

"Thus shalt thou go begging from hous to hous,
"With *cuppe and clappir*, like a Lazarous."

And by a stage-direction in the Second Part of *King Edward IV.* 1619:

"Enter Mrs. Blague very poorly, begging with her basket and a *clap-dish*."

There is likewise an old proverb to be found in Ray's Collection, which alludes to the same custom:

"He *claps his dish* at a wrong man's door."

STEEVENS.

427. ——*an* inward *of his:*] *Inward* is intimate. So in Daniel's *Hymen's Triumph*, 1623:

"You two were wont to be most *inward* friends."

Again, in Marston's *Malecontent*, 1604:

"Come we must be *inward*, thou and I all one."

STEEVENS.

433. ——*The greater file of the subject*——] The larger list, the greater number. JOHNSON.

So, in *Macbeth*:

"the valued *file*." STEEVENS.

439. ——*the business he hath helmed*,——] *The difficulties he hath steer'd through.* A metaphor from navigation. STEEVENS.

472. ——ungenitur'd *agent*——] This word seems to be form'd from *genitoirs*, a word which occurs in Holland's Pliny, Tom. II. p. 321, 560, 589, and comes from the French *genitoirs*, the *genitals*. TOLLET.

479. ——*eat mutton on Fridays.*——] A wench was called a *laced mutton*. THEOBALD.

So, in *Doctor Faustus*, 1604, Lechery says,

"I am one that loves an inch of raw *mutton* better than an ell of *Friday* stockfish." STEEVENS.

494. —*mercy* swear, *and play the tyrant.*] The idea of *swearing* agrees very well with that of a *tyrant* in our ancient mysteries. STEEVENS.

We still say *to swear like an emperor*; and from some old book, of which the writer unfortunately neglected to copy the title, he has noted *to swear like a tyrant*. *To swear like a termagant* is quoted elsewhere. REMARKS.

519. ——*from the* see,] The folio reads,

——*from the* sea. JOHNSON.

See was anciently both written and pronounced *sea*. Hence the merit of Montague's pun, who, when king James complained of his embarrassment, arising from various competitors, in respect to the filling up a va-

cant

cant bishoprick, replied—" Your majesty may easily do it, if you have faith but as a grain of mustard seed: for no more is necessary than to say to this mountain (referring both to his name and his paunch), be removed into yonder *sea*, and it shall be done."

HENLEY.

548. ——*resolved*——] *i. e.* satisfied. So, in Middleton's *More Dissemblers besides Women*, act i. sc. 3.

" The blessing of perfection to your thoughts, lady;

" For I'm *resolved* they are good ones." REED.

554. ——*he is indeed—justice.*] Summum jus, summa injuria. STEEVENS.

563. *Pattern in himself to know,*

Grace to stand, and virtue go;] This passage is very obscure, nor can be cleared without a more licentious paraphrase than any reader may be willing to allow. *He that bears the sword of heaven should be not less holy than severe: should be able to discover in himself a pattern of such grace as can avoid temptation, together with such virtue as dares venture abroad into the world without danger of seduction.* STEEVENS.

" *Pattern* in himself to know,"

Is, to experience in his own bosom an *original* principle of action, which, instead of being borrowed or copied from others, might serve as a *pattern* to them. Our author, in *The Winter's Tale*, has again used the same kind of imagery:

" By the *pattern* of mine own thoughts, I cut out
" The purity of his."

In another of his plays he uses an expression equally hardy and licentious:——"And will have no *attorney* but *myself*;"—which is an absolute catachresis, an attorney importing precisely a person appointed to act for *another*. MALONE.

570. *To weed my vice, and let his grow!*] *i. e.* to weed faults out of my dukedom, and yet indulge himself in his own private vices. STEEVENS.

My vice, for the *vices of my dukedom*, appears to me very harsh.

My, does not, I apprehend, relate to the duke in particular, who had not been guilty of any vice, but to any indefinite person.—The meaning seems to be—*to destroy by extirpation* (as it is expressed in another place) a fault that I have committed, and to suffer his own vices to grow to a rank and luxuriant height.

The speaker, for the sake of argument, puts himself in the case of an offending person. MALONE.

To weed my vice, and let his grow!] The duke is plainly speaking in his own person. What he here terms "MY *vice*," may be explained from his conversation in act i. sc. 4. with Friar Thomas, and especially line 322.

"—'twas MY *fault* to give the people scope."—The *vice of Angelo* requires no explanation.

HENLEY.

572. *Though* angel *on the outward side!*] Here we see what induced the author to give the outward sainted deputy the name of Angelo. MALONE.

580. *So disguise shall, by the disguis'd,*] So *disguise* shall, by means of a person *disguised*, return an *injurious demand* with a *counterfeit person*. JOHNSON.

ACT IV.

Line 1. *TAKE, oh, take,* &c.] This is part of a little song of Shakspere's own writing, consisting of two stanzas, and so extremely sweet, that the reader won't be displeased to have the other:

Hide, oh, hide those hills of snow,
Which thy frozen bosom bears,
On whose tops, the pinks that grow,
Are of those that April wears.
But my poor heart first set free,
Bound in those icy chains by thee. WARBURTON.

This song is entire in Beaumont's *Bloody Brother*, and in Shakspere's poems. The latter stanza is omitted by Mariana, as not suiting a female character. THEOBALD.

Though Sewell and Gildon have printed this among Shakspere's poems, they have done the same to so many other pieces, of which the real authors are since known, that their evidence is not to be depended on. It is not found in Jaggard's edition of our author's sonnets, which was printed during his life-time.

Our poet, however, has introduced one of the same thoughts in his 142d sonnet:

" ————not from those lips of thine
" That have prophan'd their scarlet ornaments,
" And *seal'd false bonds of love*, as oft as mine."

STEEVENS.

Again, in his *Venus and Adonis*, 1593:

" Pure *lips*, sweet *seals* on my soft lips imprinted,
" What bargains may I make still to be sealing."

MALONE.

It occurs also in the old Black Letter Translation of Amadis of Gaule, 4to. p. 171. " ——rather with *kisses* (which are counted the *seales of Love*) they chose to confirm their unanimitie, then otherwise to offend a resolved pacience." REED.

15. *My mirth it much displeas'd, but pleas'd my woe.*] Though the musick soothed my sorrows, it had no tendency to produce light merriment. JOHNSON.

23. ————*constantly*————] Certainly; without fluctuation of mind. JOHNSON.

So, in the *Merchant of Venice*:

" Could so much turn the constitution
" Of any *constant* man." STEEVENS.

30. ————*circummur'd with brick*,] *Circummured*, walled round.

" *He caused the doors to be* mured *and cased up*."

Painter's *Palace of Pleasure*.

JOHNSON.

32.

32. —*a* planched *gate,*] *i. e.* a gate made of boards. *Planche,* Fr.

A *plancher* is a plank. So, in Lylly's *Maid's Metamorphosis,* 1600:

" ——upon the ground doth lie
" A hollow *plancher.*"

Again, in Sir *Arthur Gorges'* translation of Lucan, 1614:

" Yet with his hoofes doth beat and rent
" The *planched* floore, the barres and chaines."

STEEVENS.

The expression is common at this day in the west.

* * *.

36. *There have I,* &c.] In the old copy the lines stand thus:

There have I made my promise upon the
Heavy middle of the night, to call upon him.

STEEVENS.

41. *In action all of precept,*——] *i. e.* shewing the several turnings of the way with his hand; which action contained so many precepts, being given for my direction. WARBURTON.

46. *I have possess'd him,*—] I have made him clearly and strongly comprehend. JOHNSON.

To *possess* had formerly the sense of *inform* or *acquaint.* As, in *Every Man in his Humour,* act i. sc. 5. Captain Bobadil says, " *possess* no gentleman of our acquaintance with notice of my lodging." REED.

49. *That* stays upon *me*;——] So in *Macbeth:*

" Worthy

" Worthy Macbeth, we *stay upon* your leisure."

STEEVENS.

64. ——*false eyes*] That is, Eyes insidious and traiterous. JOHNSON.

So, in Chaucer's *Sompnoures Tale*, late edit. v. 7633:

" Ther is ful many an eye, and many an ere,

" Awaiting on a lord," &c. STEEVENS.

66. ——*contrarious quests*] Different reports, *running counter* to each other. JOHNSON.

So, in *Othello*:

" The senate has sent out three several *quests*."

STEEVENS.

———*false and contrarious quests* in this place, rather mean *lying and contradictory messengers*, with whom *run volumes of report*. An explanation, which the line quoted by Mr. Steevens will serve to confirm.

REMARKS.

82. *Doth* flourish *the deceit*.———] A metaphor taken from embroidery, where a coarse ground is filled up, and covered with figures of rich materials and elegant workmanship. WARBURTON.

Flourish is *ornament in general*. So, in another play of Shakspere:

" empty trunks *o'er-flourish'd* by the devil."

STEEVENS.

Dr. Warburton's illustration of the metaphor seems to be inaccurate. The passage from another of Shakspere's plays, quoted by Mr. Steevens, suggests to us the true one,

" —empty trunks *o'erflourish'd*," &c.

The

The term *flourish* alludes to the flowers impressed on the waste printed paper and old books, with which trunks are commonly lined. HENLEY.

83. ——*for yet our* tithe's *to sow.*] As before, the blundering editors have made a *prince* of the *priestly* Angelo, so here they have made *priest* of the *prince*. We should read *tilth*, *i. e.* our tillage is yet to make. The grain from which we expect our harvest, is not yet put into the ground. WARBURTON.

The reader is here attacked with a petty sophism. We should read *tilth*, *i. e.* our *tillage is to make*. But in the text it is *to sow*; and who has ever said that his *tillage* was to *sow*? I believe *tythe* is right, and that the expression is proverbial, in which *tythe* is taken, by an easy metonymy, for *harvest*. JOHNSON.

Dr. Warburton did not do justice to his own conjecture; and no wonder, therefore, that Dr. Johnson has not.—*Tilth* is provincially used for *land till'd*, prepared for sowing. Shakspere, however, has applied it before in its usual acceptation. FARMER.

Dr. Warburton's conjecture may be supported by many instances in Markham's *English Husbandman*, 1635: "After the beginning of March you shall begin to sowe your barley upon that ground which the year before did lye fallow, and is commonly called your *tilth*, or fallow field." In p. 74 of this book, a corruption, like our author's, occurs. "As before, I said beginning to fallow your *tithe* field;" which is undoubtedly misprinted for *tilth* field. TOLLET.

Tilth

Tilth is used for *crop* or *harvest* by Gower, *De Confessione Amantis*, lib. v. fol. 93. b.

" To sowe cockill with the corne,
" So that the *tilth* is nigh forlorne,
" Which Christ *sew* first his owne honde."

Shakspere uses the word *tilth* elsewhere:

" ——her plenteous womb
" Expresseth its full *tilth* and husbandry."

But my quotation from Gower shews that to *sow tilth* was a phrase once in use. STEEVENS.

It does not follow, because Dr. Farmer, Mr. Tollet, and Mr. Steevens have shewn that to *sow tilth* is not nonsense, it ought therefore to displace the original reading. The Duke is speaking in the person of an ecclesiastick; *tythe*, therefore, is a word more in character than *tilth*. Besides, the advantage expected by him to spring from the present stratagem, was but *one* of the TEN which he looked for from the whole of his plan. HENLEY.

116. ——*a good* favour——] *Favour* is countenance. So, in *Antony and Cleopatra*:

" ——why so tart a *favour*
" To publish such good tidings?" STEEVENS.

123. ——*what mistery there should be in hanging, if I should be hang'd, I cannot imagine.*

Abhor. *Sir, it is a mistery.*

Clown. *Proof.*

Abhor. *Every true man's apparel fits your thief.*

Clown. *If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your*

thief

thief thinks it little enough: so every true man's apparel fits your thief.] The last speech, which makes part of the Hangman's argument, is, by mistake, as the reader's own sagacity will readily perceive, given to the Clown or Bawd. I suppose, therefore, the poet gave us the whole thus:

Abhor. *Sir, it is a mistery.*

Clown. *Proof.*———

Abhor. *Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough: if it be too big for your thief, your thief thinks it little enough; so every true man's apparel fits your thief.*

REVISAL.

127. ———*fits your thief.*] So in *Promos and Cassandra*, 1578, the Hangman says:

"Here is nyne and twenty sutes of apparell for my share."

True man, in the language of ancient times, is generally placed in opposition to *thief*. STEEVENS.

135. ——*ask forgiveness.*] So, in *As You Like It*:

"——The common executioner,
"Whose heart the accustom'd sight of death makes hard,
"Falls not the axe upon the humbled neck,
"But first *begs pardon*." STEEVENS.

143. ——*a good turn.*] *i. e.* a turn off the ladder. He quibbles on the phrase according to its common acceptation. FARMER.

151. ——*starkly*——] Stiffly. These two lines afford a very pleasing image. JOHNSON.

163.

163. They *will then*,——] Perhaps *she* will then. Sir J. HAWKINS.

168. *Even with the stroke*———] *Stroke* is here put for the *stroke* of a pen or a line. JOHNSON.

171. *To qualify*——] To temper, to moderate, as we say wine is *qualified* with water. JOHNSON.

So, in *Othello*:

"I have drank but one cup to-night, and that was craftily *qualified* too." STEEVENS.

171. ———*were he meal'd*] Were he sprinkled; were he defiled. A figure of the same kind our author uses in *Macbeth*:

"*The* blood-bolter'd *Banquo*." JOHNSON.

So, in the *Philosophers Satires*, by Robert Anton:

"As if their perriwigs to death they gave
"To *meale* them in some gastly dead man's grave." STEEVENS.

Mealed is mingled, compounded from the French *mesler*. BLACKSTONE.

176. ———*that spirit's possest with haste,*
That wounds the unresisting *postern with these strokes.*] The line is irregular, and the *unresisting postern* so strange an expression, that want of measure, and want of sense, might justly raise suspicion of an error; yet none of the latter editors seem to have supposed the place faulty, except Sir Thomas Hanmer, who reads:

——*the* unresting *postern*,

The three folios have it:

———unsisting *postern*,

our

out of which Mr. Rowe made *unresisting*, and the rest followed him. JOHNSON.

188. ——siege *of justice,*] i. e. *seat* of justice. *Siege*, Fr. So, *Othello:*

" ——I fetch my birth
" From men of royal *siege.*" STEEVENS.

191. Enter a Messenger.

Duke. *This is his lordship's man.*

Prov. *And here comes Claudio's pardon.*] The Provost has just declared a fixed opinion that the execution will not be countermanded; and yet, upon the first appearance of the Messenger, he immediately guesses that his errand is to bring Claudio's pardon. It is evident, I think, that the names of the speakers are misplaced. If we suppose the Provost to say:

This is his lordship's man,

it is very natural for the Duke to subjoin,

And here comes Claudio's pardon.

The Duke might believe, upon very reasonable grounds, that Angelo had now sent the pardon. It appears that he did so, from what he says to himself, while the Provost is reading the letter:

This is his pardon; purchas'd by such sin.—

TYRWHITT.

When, immediately after the Duke had hinted his expectation of a pardon, the Provost sees the Messenger, he supposes the Duke to have *known something*, and changes his mind. Either reading may serve equally well. JOHNSON.

222. ——*one that is a prisoner nine years old.*] *i. e.*

That has been confined these nine years. So, in *Hamlet*, "Ere we were two days *old* at sea, a pirate of very warlike preparation," &c. MALONE.

236. ——*desperately mortal.*] This expression is obscure. Sir Thomas Hanmer reads, *mortally desperate*. *Mortally* is in low conversation used in this sense, but I know not whether it was ever written. I am inclined to believe, that *desperately mortal* means *desperately mischievous*. Or *desperately mortal*, may mean a man likely to die in a *desperate* state, without reflection or repentance. JOHNSON.

268. ——*and tie the beard*;——] The *Revisal* recommends Mr. Simpson's emendation, DIE *the beard*; but the present reading may stand. Perhaps it was usual to *tie* up the beard before decollation. Sir T. More is said to have been ludicrously careful about this ornament of his face. It should, however, be remembered, that it was the custom *to die beards*.

So, in the old comedy of *Ram Alley*, 1611:

"What *colour'd beard* comes next by the window?

"A black man's, I think.

"I think, a *red*; for that is most in fashion."

Again, in the *Silent Woman*: "I have fitted my divine and canonist, *dyed their beards and all*."

Again, in the *Alchemist*: "——he had *dy'd his beard*, and all." STEEVENS.

A beard tied would give a very new air to that face, which had never been seen but with the beard loose, long, and squalid. JOHNSON.

269.

269. ——*to be so barb'd*] The old copy reads—so *bar'd.* STEEVENS.

There was no necessity for changing the old reading. On the contrary it agrees better with the context than that by which it is displaced. HENLEY.

270. ——*you know the course is common.*] *P. Mathieu,* in his *Heroyke Life and Deplorable Death of Henry the Fourth of France,* says, that Ravilliac, in the midst of his tortures, lifted up his head, and shook a spark of fire from his *beard.* "This unprofitable care, he adds, to save it being noted, afforded matter to divers to praise *the custome in Germany, Swisserland,* and divers other places *to shave off,* and then to burn all the haire from all parts of the bodies of those who are convicted for any notorious crimes." *Grimston's Translation,* 4to. 1612, p. 181. REED.

296. —*nothing of what is writ.*] We should read —*here writ*—the Duke pointing to the letter in his hand. WARBURTON.

297. —*the unfolding star calls up the shepherd:*]

"The star, that bids the shepherd fold,
"Now the top of heaven doth hold."

Milton's Comus.

STEEVENS.

"So doth the evening star present itself
"Unto the careful shepherd's gladsome eyes,
"By which unto the fold he leads his flock."

Marston's *Insatiate Countess,* 1613.

MALONE.

308. ——*First, here's young master Rash*; &c.] This enumeration of the inhabitants of the prison affords a very striking view of the practices predominant in Shakspere's age. Besides those whose follies are common to all times, we have four fighting men and a traveller. It is not unlikely that the originals of the pictures were then known. JOHNSON.

First, here's young master Rash——] All the names here mentioned are characteristical. *Rash* was a stuff formerly used. So, in *A Reply as true as Steele, to a rusty, rayling, ridiculous, lying Libell, which was lately written by an impudent unsoder'd* Ironmonger, *and called by the name of* An Answer to a foolish Pamphlet, entitled, *A Swarme of Sectaries and Schismatiques.* By John Taylour, 1641:

"And with *mockado* suit, and judgment *rash*,
"And tongue of *saye*, thou'lt say all is but trash." MALONE.

309. ——*a commodity of brown* paper *and old ginger.*——] Thus the old copy. The modern editors read, *brown* pepper. The following passage in *Michaelmas Term*, a comedy, 1607, will justify the original reading:

"I know some gentlemen in town have been glad, and are glad at this time, to take up commodities in hawk's-hoods and *brown paper*."

Again, in *A New Trick to cheat the Devil*, 1636:

"——to have been so bit already
"With taking up *commodities of brown paper*,
"Buttons past fashion, silks, and sattins,
"Babies

"Babies and children's fiddles, with like trash
"Took up at a dear rate, and sold for trifles."

Again, in Greene's *Quip for an Upstart Courtier*, 1620:

"For the merchant, he delivered the iron, tin, lead, hops, sugars, spices, oyls, *brown paper*, or whatever else, from six months to six months. Which when the poor gentleman came to sell again, he could not make threescore and ten in the hundred besides the usury." Again, in Greene's *Defence of Coneycatching*, 1592: "—so that if he borrow an hundred pound, he shall have forty in silver, and threescore in wares, as lutestrings, hobby horses, or *brown papers*, or cloath," &c.

Again, in the *Spanish Curate* of Beaumont and Fletcher:

"Commodities of pins, *brown papers*, packthread."

Again, in Gascoigne's *Steele Glasse*:

"To teach young men the trade to sell *brown paper*." STEEVENS.

A commodity of *brown paper*. Mr. Steevens supports this rightly. Fennor asks, in his *Compter's Commonwealth*, "suppose the *commodities* are delivered after Signior *Unthrift*, and Master *Broaker* have both sealed the bonds, how must those hobby-horses, *reams* of *brown paper*, Jewes trumpes and bables, babies and rattles be solde?" FARMER.

324. ——in *for the Lord's sake.*] *i. e.* to beg for the rest of their lives. WARBURTON.

The word *in* has been supplied by some of the modern editors. STEEVENS.

It appears from a poem entitled, *Paper's Complaint*, printed among Davies's epigrams, [about the year 1611] that this was the language in which prisoners, who were confined for debt, addressed passengers:

"Good gentle writers, *for the Lord's sake, for the Lord's sake,*
"Like *Ludgate prisoner*, lo, I, *begging* make
"My mone."——

Again, in Nashe's *Apologie of Pierce Pennilesse*, 1593:

—"At that time that thy joys were in the *Fleeting*, and thou crying *for the Lord's sake*, out at an iron window, in a lane not far from Ludgate-Hill."——

MALONE.

373. ——*to transport him*——] To remove him from one world to another. The French *trépas* affords a kindred sense. JOHNSON.

396. *To the under generation*,——] So Sir Thomas Hanmer, with true judgment. It was in all the former editions:

To yonder——————

ye under and *yonder* were confounded. JOHNSON.

The old reading is not *yonder* but *yond*. STEEVENS.

419. *When it is least expected.*] A better reason might have been given. It was necessary to keep Isabella in ignorance, that she might with more keenness accuse the deputy. JOHNSON.

444. ——*your bosom*——] Your wish; your heart's desire. JOHNSON.

455. *I am* combined *by a sacred vow,*] Shakspere uses *combine* for to *bind by a pact or agreement,* so he calls Angelo the *combinate* husband of Mariana.

JOHNSON.

456. ——Wend *you*——] To *wend* is *to go*—An obsolete word. So, in the *Comedy of Errors:*

"Hopeless and helpless doth Ægeon *wend.*"

Again, in *Orlando Furioso,* 1599: "To let his Daughter *wend* with us to France." STEEVENS.

469. *if the old,* &c.] Sir Thomas Hanmer reads, *thee* odd *fantastical duke,* but *old* is a common word of aggravation in ludicrous language, as, *there was* old *revelling.* JOHNSON.

472. —*he lives not in them.*] *i. e.* his character depends not on them. STEEVENS.

474. ——*woodman,*——] A *Woodman* seems to have been an attendant or servant to the officer, called *Forrester.* Mr. Reed, who makes this observation, cites in confirmation of it, *Manhood on the Forest Laws,* 4to. 1615. p. 46. but adds—It is here, however, used in a wanton sense, and was, probably in our author's time, generally so received. In like manner in *The Chances,* act i. sc. 9. the landlady says,

"Well, well, son John,
"I see you are a *woodman,* and can chuse
"Your deer tho' it be i' th' dark."

So, in *The Merry Wives of Windsor,* Falstaff asks his mistresses:

"——Am I a *woodman?* ha!" STEEVENS.

508. ———*sort and suit,*] Figure and rank.

JOHNSON.

512. ——*makes me* unpregnant,] In the first scene the Duke says that *Escalus* is *pregnant, i. e.* ready in the forms of law. *Unpregnant*, therefore, in this instance before us, is *unready, unprepared.* STEEVENS.

515. —*But that her tender shame*
Will not proclaim against her maiden loss,
How might she tongue me? Yet reason dares her?
No:

For my authority, &c.] Warburton explains this; '*dares her* to reply *No* to me, whatever I say.' Theobald corrects the passage and reads: 'dares her *note.*' Hanmer alters the pointing: 'dares her: *No.*' So does Upton: 'dares her—*No.*' Which he explains thus: *Were it not for her modesty, how might she proclaim my guilt? yet (you'll say) she has reason on her side, and that will dare her to do it. I think not; for my authority,* &c. Johnson says, he has nothing to offer worth insertion. Mr. Steevens would read: 'yet reason dares her *not*:' which he expounds, '*reason does not challenge or incite her to appear against me.*' Mr. Henley says, the expression is a provincial one, and means, 'reason *dares* her [by which we suppose he understands *defies* her] to do it, as by this means she would not only publish her "maiden loss," but also as she would suffer from the imposing credit of his station and power.' We think Mr. Henley rightly understands the passage, but has not sufficiently explained himself. Reason, or reflection, is, we conceive, personified by Shakspere,

Shakspere, and represented as *daring* or *over-awing* Isabella, and crying *No*, to her, whenever she finds herself prompted to 'tongue' Angelo. *Dare* is often met with in this sense by Shakspere. Beaumont and Fletcher have used the word *No* in a similar way in the *Chances*, act iii. sc. 4.

" ——that she, or he,
" Or any of that family are tainted,
" Suffer disgrace, or ruin, by my pleasures,
" I wear a sword to satisfy the world *no*."

Again, in *A Wife for a Month*, act iv.

" I'm sure he did not, for I charg'd him *no*."

MONTHLY REVIEW.

518. ——*my authority bears a* credent *bulk*,

That no particular *scandal*, &c.] *Credent* is *creditable*, *enforcing credit*, *not questionable*. The old English writers often confound the active and passive adjectives. So Shakspere, and Milton after him, use *inexpressive* for *inexpressible*.

Particular is *private*, a French sense. No scandal from any *private* mouth can reach a man in my authority. JOHNSON.

The old copy reads—bears *of*—I suppose for—bears *off*, *i. e.* carries along with it. STEEVENS.

526. ——*we would, and we would not.*] Here undoubtedly the act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the place is changed between the passages of this scene, and those of the next. The next act beginning with the following scene,

scene, proceeds without any interruption of time or change of place. JOHNSON.

527. *These letters*————] Peter never delivers the letters, but tells his story without any credentials. The poet forgot the plot which he had formed. JOHNSON.

531. ——*you do* blench *from this to that,*] To *blench* is to start off, to fly off. STEEVENS.

544. *He says, to vail full purpose.*] Mr. Theobald alters it to,

He says t' availful *purpose.*

To vail full purpose, may, with very little force on the words, mean, *to hide the whole extent of our design,* and therefore the reading may stand; yet I cannot but think Mr. Theobald's alteration either lucky or ingenious. JOHNSON.

552 *Enter Friar Peter.*] This play has two friars, either of whom might singly have served. I should therefore imagine, that Friar Thomas, in the first act, might be changed, without any harm, to Friar Peter; for why should the Duke unnecessarily trust two in an affair which required only one. The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene. JOHNSON.

555. *The* generous, *&c.*] *i. e.* the *most noble,* &c. *Generous* is here used in its Latin sense. "Virgo *generosa* et nobilis." Cicero. Shakspere uses it again in *Othello:*

"—the

" ——————the *generous* islanders
" By you invited"—————— STEEVENS.

556. *Have* hent *the gates*,—] Have seized, or taken possession of the gates. JOHNSON.

So, in Sir A. Gorges' translation of the 4th Book of Lucan :

" ——————did prevent
" His foes, ere they the hills had *hent*."

Again, in the bl. let. Romance of *Syr Eglamoure of Artoys*, no date :

" But with the childe homeward gan ryde
" That fro the gryffon was *hent*."

Again, in the ancient metrical Romance of *Syr Guy of Warwick*, bl. let. no date :

" Some by the arms *hent* good Guy," &c.

Again,

" And some by the bridle him *hent*."

Spenser often uses the word *hend* for to *seize* or *take*, and *overhend* for to *overtake*. STEEVENS.

ACT V.

Line 21. ——*VAIL your regard*] That is, withdraw your thoughts from higher things, let your notice descend upon a wronged woman. To *vail*, is to lower. JOHNSON.

This

This is one of the few expressions which might have been borrowed from the old play of *Promos and Cassandra*, 1598:

"————*vail* thou thine ears."

So, in Stanyhurst's translation of the 4th Book of Virgil's *Æneid*:

"————*Phrygio liceat* servire *marito.*"

"Let Dido *vail* her heart to bed-fellow Trojan."

STEEVENS.

Thus, in *Hamlet*:

"Do not for ever with thy *vailed lids*

"Seek not thy noble father in the dust."

HENLEY.

59. —*as shy, as grave, as just, as absolute,*] *As shy*; as reserved, as abstracted: *as just*; as nice, as exact: *as absolute*; as complete in all the round of duty.

JOHNSON.

61. *In all his dressings,* &c.] In all his semblance of virtue, in all his habiliments of office. JOHNSON.

——*charact's,*——] *i. e.* characters. See *Dugdale, Orig. Jurid.* p. 81.—"That he use ne hide, no charme, ne *carecte.*" TYRWHITT.

So, in Gower, *De Confessione Amantis*, Book I.

"With his *carrecte* would him enchaunt."

Again,

"And read his *carecte* in the wise." B. V. f. 103.

Again,

"Through his *carectes* and figures."

B. VI. fol. 140.

Again,

"And

" And his *carecte* as he was taught,
" He rad," &c. STEEVENS.

Charact signifies an inscription. The stat. 1 Ed. VI. c. 2. directed the seals of office of every bishop to have " certain *characts* under the king's arms, for the knowledge of the diocess." *Characters* are the letters in which the inscription is written. *Charactery* is the materials of which characters are composed.

" Fairies use flowers for their *charactery*."
Merry Wives of Windsor.
BLACKSTONE.

69. *As e'er I heard*, &c.] This is the reading of the old copy. I suspect Shakspere wrote,
As ne'er *I heard in madness.* MALONE.

71. ———*do not banish reason*
For inequality:———] Let not the high quality of my adversary prejudice you against me.
JOHNSON.

I imagine the meaning rather is—*Do not* suppose I am mad, because I speak passionately and *unequally*.
MALONE.

109. *How he* refell'd *me*,——] To *refel* is to refute.
" Refellere *et coarguere mendacium.*" Cicero pro Ligario.

Ben Jonson uses the word:
" Friends, not to *refel* you,
" Or any way quell you."

Again, in *The Second Part of Robert Earl of Huntington*, 1601:

" Therefore go on, young Bruce, proceed, *re-*
fell
" The allegation." STEEVENS.

113. *To his* concupiscible, &c.] Such is the old reading. The modern editors unauthoritatively substitute *concupiscent*. STEEVENS.

117. *His purpose* surfeiting] Thus the old copy.
So, in *Othello*:

" ——my hopes not *surfeited* to death."

STEEVENS.

120. *Oh that it were as* like, *as it is true!*] The meaning, I think, is: O that it had as much of the *appearance* as it has of the *reality* of truth! MALONE.

121. ——fond *wretch*,——] *Fond* wretch is *foolish* wretch. So in another play of our author:

" 'Tis *fond* to wail inevitable strokes."

STEEVENS.

123. *In hateful* practice:——] *Practice* was used by the old writers for any unlawful or insidious stratagem. So again:

" *This must needs be* practice:"

and again:

" *Let me have way to find this* practice *out.*"

JOHNSON.

135. *In countenance!*—] *i. e.* in partial favour.

WARBURTON.

140. ——practice.] *Practice* in Shakspere, very often means *shameful artifice*, unjustifiable stratagem. So in *King Lear*:

" This is *practice*, Gloster."

Again, in *King John*:

" It is the shameful work of Hubert's hand,
" The *practice* and the purpose of the king."

STEEVENS.

163. —*nor a* temporary *medler*,] It is hard to know what is meant by a *temporary* medler. In its usual sense, as opposed to *perpetual*, it cannot be used here. It may stand for *temporal*: the sense will then be, *I know him for a holy man, one that meddles not with* secular *affairs*. It may mean *temporising*: *I know him to be a holy man, one who would not* temporise, *or take the opportunity of your absence to defame you*. Or we may read:

Not scurvy, nor a tamperer *and medler*:

not one who would have *tampered* with this woman to make her a false evidence against your deputy.

JOHNSON.

Peter here refers to what Lucio had before affirmed concerning Friar Lodowick. Hence it is evident that the phrase TEMPORARY *medler*, was intended to signify *one who intruded himself*, as often as he could find opportunity, *into other men's concerns*. See the context.

HENLEY.

178. *So* vulgarly—] *Vulgarly*, I believe means *publickly*. The *vulgar* are *the common people*. Daniel uses *vulgarly* for *among the common people*:

" ———and which pleases *vulgarly*."

STEEVENS.

184. " ———*Come, cousin Angelo,*
" *In this I'll be* impartial: *be you judge*
" *Of your own cause.*"

Surely, says Mr. Theobald, this Duke had odd notions of impartiality!—He reads therefore, "*I will be partial,*" and all the editors follow him: even Mr. Heath declares the observation unanswerable. But see the uncertainty of criticism! *impartial* was sometimes used in the sense of *partial.* In the old play of *Swetnam the Woman Hater,* Atlanta cries out, when the judges decree against the women:

"You are *impartial,* and we do appeal
"From you to judges more indifferent."

FARMER.

So, in Marston's *Antonio and Mellida,* 2d Part, 1602:

"——There's not a beauty lives
"Hath that *impartial* predominance
"O'er my affects, as your enchanting graces."

Again, in the first edit. of *Romeo and Juliet,* 1597:

"Cruel, unjust, *impartial* destinies!"

In support of the old reading, and in confirmation of Dr. Farmer's observation, it may be remarked, that the writers who were contemporary with Shakspere, when they would express what we now call *impartial,* generally use the word *unpartial.* Thus Marston in the play above quoted:

"I tell you, Lady, had you view'd us both
"With an *unpartial* eye."——

So Speed, in his *Hist. of Great-Britain,* 1614, speaking of the death of queen Elizabeth, says,—"The God of peace called her to a far higher glory by his *unpartial* messenger, Death." And indeed, I believe, it will be found, that the ancient English privative *un,* was in our

our author's time generally used ; and that *in* or *im*, which modern writers have substituted in its place, was then frequently used as an augmentative or intensive particle. Thus *impartial* was used for *very partial*, and *indifferent* for *very different*. See a note on the *Taming of a Shrew*, act iv. MALONE.

197. *Neither maid, widow, nor wife?*] This is a proverbial phrase to be found in Ray's Collection. STEEVENS.

223. *This is a strange abuse:—*] *Abuse* stands in this place for *deception* or *puzzle*. So in *Macbeth*,

" ——*my strange and self* abuse,

means, *this strange* deception *of myself*. JOHNSON.

230. *And did supply thee at thy* garden-house,] A *garden-house*, in the time of our author, was usually appropriated to purposes of intrigue. So in SKIALETHIA, *or a shadow of truth, in certain Epigrams and Satyres*, 1598:

" Who, coming from the CURTAIN, sneaketh in
" To some old *garden*, noted *house* for sin."

Again, in the *London Prodigal*, a comedy, 1605:
" Sweet lady, if you have any friend, or *garden-house*, where you may employ a poor gentleman as your friend, I am yours to command in all secret service." MALONE.

See also an extract from *Stubbes's Anatomie of Abuses*, 4to. 1597, p. 57; quoted by Mr. Reed in the 5th Vol. of *Dodsley's Old Plays*, edit. 1780, p. 74. EDITOR.

239. ——*her promised proportions*
Came short of composition;] Her fortune, which

was promised *proportionate* to mine, fell short of the *composition*, that is, contract or bargain. JOHNSON.

258. *These poor* informal *women*——] *Informal* signifies *out of their senses.* In the *Comedy of Errors*, we meet with these lines:

" ——I will not let him stir,
" Till I have used the approved means I have,
" With wholesome syrups, drugs, and holy prayers,
" To make of him a *formal* man again."

Formal, in this passage, evidently signifies *in his senses.* The lines are spoken of Antipholis of Syracuse, who is behaving like a madman. Again, in *Antony and Cleopatra*:

" Thou shouldst come like a fury crown'd with snakes,
" Not like a *formal* man." STEEVENS.

268. *That's* seal'd *in approbation?*——] When any thing subject to counterfeits is tried by the proper officers and approved, a stamp or *seal* is put upon it, as among us on plate, weights, and measures. So the Duke says, that Angelo's faith has been tried, *approved*, and *seal'd* in testimony of that *approbation*, and, like other things so *sealed*, is no more to be called in question. JOHNSON.

279. ——*to hear this matter forth,*] To hear it to the end; to search it to the bottom. JOHNSON.

303. —— *are* light *at midnight*] See note on the *Merchant of Venice*, act v. STEEVENS.

316. —*let the devil*, &c.] In Holland's translation of Pliny, 5th book and 8th chapter, we meet with this idea. "The Augylæ *do no worship* to any but to the *devils* beneath." The book however was not published early enough for Shakspere to have seen it, when he wrote this play. STEEVENS.

325. ——*to retort your manifest appeal*,] To *refer back* to Angelo the cause in which you *appealed* from Angelo to the Duke. JOHNSON.

341. *Nor here provincial*:——] Nor here *accountable*. The meaning seems to be, I am not one of his natural subjects, nor of any dependent province. JOHNSON.

346. *Stand like the forfeits in a barber's shop*,] Barbers shops were, at all times, the resort of idle people:

"*Tonstrina erat quædam: hic solebamus ferè*
"*Plerumque eam opperiri.*"——

Which Donatus calls *apta sedis otiosis*. Formerly with us, the better sort of people went to the barber's shop to be trimmed; who then practised the under parts of surgery: so that he had occasion for numerous instruments, which lay there ready for use; and the idle people, with whom his shop was generally crowded, would be perpetually handling and misusing them. To remedy which, I suppose there was placed up against the wall a table of forfeitures, adapted to every offence of this kind; which it is not likely would long preserve its authority.

WARBURTON.

This

This explanation may serve till a better is discovered. But whoever has seen the instruments of a chirurgeon, knows that they may be very easily kept out of improper hands in a very small box, or in his pocket. JOHNSON.

The forfeits in a barber's shop are brought forward by Mr. Kenrick with a parade worthy of the subject. FARMER.

It was formerly part of a *barber*'s occupation to *pick* the *teeth* and *ears*. So in the old play of *Herod* and *Antipater*, 1622, *Tryphon* the *barber* enters with a case of instruments, to each of which he addresses himself separately:

" Toothpick, dear toothpick; earpick, both of you
" Have been her sweet companions!" &c.

STEEVENS.

I believe Dr. Warburton's explanation in the main to be right. Only that instead of chirurgical instruments, the barber's prohibited implements were principally his razors; his whole stock of which, from the number and impatience of his customers on a Saturday night or a market-day morning, being necessarily laid ready for use, were exposed to the idle fingers of the bye-standers in waiting for succession to the chair.

These forfeits were as much in *mock* as *mark*, both because the barber had no authority of himself to enforce them, and also as they were of a ludicrous nature. I perfectly remember to have seen them in Devonshire

Devonshire (printed like king Charles's Rules) though I cannot recollect their contents. HENLEY.

359. ———*and a coward,*——] So again afterwards:

" *You, sirrah, that know me for a fool, a* coward,
" *One all of luxury*"———

But Lucio had not, in the former conversation, mentioned *cowardice* among the faults of the Duke.—Such failures of memory are incident to writers more diligent than this poet. JOHNSON.

373. ——*those* giglots *too*——] A *giglot* is a wanton wench. So in *K. Henry VI.* Part I.

" ———young Talbot was not born
" To be the pillage of a *giglot* wench." STEEVENS.

379. ——*show your sheep-biting face, and be hang'd an hour! will't not off?*] This is intended to be the common language of vulgar indignation. Our phrase on such occasions is simply; *show your sheep-biting face, and be hanged.* The words *an hour* have no particular use here, nor are authorised by custom. I suppose it was written thus, *show your sheep-biting face, and be hanged—an how? will't not off?* In the midland counties, upon any unexpected obstruction or resistance, it is common to exclaim *an' how.*"

Show your sheep-biting face, and be *hang'd an hour:*] Dr. Johnson's alteration is wrong. In the *Alchemist* we meet with " a man that has been *strangled an hour.*"

" What, Piper, ho! *be hang'd a-while,*" is a line of an old madrigal. FARMER.

A similar expression is found in Ben Jonson's *Bartholomew Fair,* 1614:

" Leave

"Leave the bottle behind you, and be curst *a while.*" MALONE.

Show your sheep-biting face, and be hanged an hour.] Dr. Johnson is much too positive in asserting "that the words *an hour* have no particular use here, nor are authorised by custom," as Dr. Farmer has well proved. The poet evidently refers to the ancient mode of punishing by means of the collistrigium, or original pillory; made like that part of the pillory at present which receives the neck, only it was placed horizontally, so that the culprit hung suspended in it by his chin, and the back of his head. A distinct account of it may be found, if I mistake not, in Mr. Barrington's *Observations on the Statutes.* HENLEY.

397. ——*my* passes:——] *i. e.* what has past in my administration. STEEVENS.

412. *Advertising, and holy*——] Attentive and faithful. JOHNSON.

419. ————*be you as free to us.*] Be as *generous* to us, pardon us as we have pardoned you. JOHNSON.

427. *That brain'd my purpose:*————] We now use in conversation a like phrase. *This it was that knocked my design on the head.* JOHNSON.

440. ————*even from his proper tongue,*] Even from Angelo's *own tongue.* So above.

"*In the witness of his* proper *ear*
"*To call him villain.*" JOHNSON.

443. *Like doth quit like, and* measure *still* for measure.] So in the Third Part of *K. Henry VI.*

"*Measure*

"*Measure for Measure* must be answered."

STEEVENS.

The following lines in an old tragedy entitled—*A Warning for faire Women*, 1599 (but apparently written some years before); might have furnished Shakspere with the title of this play:

"The trial now remains as shall conclude,
"*Measure for Measure*, and lost blood for blood."

MALONE.

445. ——*denies thee vantage*:] Takes from thee all opportunity, all expedient of denial. WARBURTON.

468. *Against all* sense *you do importune her*:] The meaning required is, against all reason and natural affection; Shakspere, therefore, judiciously uses a single word that implies both; *sense* signifying both reason and affection. JOHNSON.

The same expression occurs in the *Tempest*, act ii.

"You cram these words into my ears, against
"The stomach of my *sense*." STEEVENS.

484. *Till he did look on me*;——] The Duke has justly observed, that Isabel is *importuned against all sense* to solicit for Angelo, yet here *against all sense* she solicits for him. Her argument is extraordinary,

A due sincerity govern'd his deeds
'Till he did look on me; since it is so,
Let him not die.

That Angelo had committed all the crimes charged against him, as far as he could commit them, is evident. The only *intent* which *his act did not overtake*, was the defilement of Isabel. Of this Angelo was only intentionally guilty.

Angelo's

Angelo's crimes were such, as must sufficiently justify punishment, whether its end be to secure the innocent from wrong, or to deter guilt by example; and I believe every reader feels some indignation when he finds him spared. From what extenuation of his crime can Isabel, who yet supposes her brother dead, form any plea in his favour? *Since he was good 'till he looked on me, let him not die.* I am afraid our varlet poet intended to inculcate, that women think ill of nothing that raises the credit of their beauty, and are ready, however virtuous, to pardon any act which they think incited by their own charms. JOHNSON.

"How oft the sight of power to do ill deeds,
"Makes ill deeds done!" *King John.*

STEEVENS.

489. *His act did not o'ertake his bad intent*;] So, in *Macbeth*:

"The flighty purpose never is *o'ertook*,
"Unless the deed go with it." STEEVENS.

504. ——*after more advice*:] *i. e.* after more mature consideration. STEEVENS.

526. ——*for those earthly faults*,——] Thy faults, so far as they are punishable on earth, so far as they are cognizable by temporal power, I forgive. JOHNSON.

537. ——*perceives he's safe*;] It is somewhat strange that Isabel is not made to express either gratitude, wonder, or joy at the sight of her brother. JOHNSON.

539. ——*your evil* quits *you well*:] *Quits you*, recompenses, requites you. JOHNSON.

540. *Look, that you love your wife*;——] So in *Promos*, &c.

"Be

"Be loving to good Cassandra, thy wife."

STEEVENS.

540. ——*her worth, worth yours.*] *i. e.* her value is equal to your value, the match is not unworthy of you. JOHNSON.

547. ———*according to the trick:*——] To my custom, my habitual practice. JOHNSON.

563. —*thy other forfeits:*——] Thy other punishments. JOHNSON.

To *forfeit* anciently signified *to commit a carnal offence.* So, in the 12th Pageant of the Coventry Collection of Mysteries, the Virgin Mary tells Joseph:

"I dede nevyr *forfete* with man I wys."

MS. Cott. Vesp. D. viii.

STEEVENS.

571. *Thanks, good friend Escalus, for thy much goodness:*] I have always thought that there is great confusion in this concluding speech. If my criticism would not be censured as too licentious, I should regulate it thus:

Thanks, good friend Escalus, for thy much goodness.
Thanks, Provost, for thy care and secrecy;
We shall employ thee in a worthier place.
Forgive him, Angelo, that brought you home
The head of Ragozine for Claudio's.
Ang. *Th' offence pardons itself.*
Duke. *There's more behind*
That is more gratulate. Dear Isabel,
I have a motion, &c. JOHNSON.

572. ——*that is more* gratulate.] i. e. *to be more rejoiced in*;——meaning, I suppose, that there is another

ther world, where he will find yet greater reason to rejoice in consequence of his upright ministry. *Escalus* is represented as an ancient nobleman, who, in conjunction with Angelo, had reached the highest office of the state. He therefore could not be sufficiently rewarded here; but is necessarily referred to a future and more exalted recompence. STEEVENS.

I cannot help taking notice with how much judgment Shakspere has given turns to this story from what he found it in Cynthio Giraldi's novel. In the first place, the brother is there actually executed, and the governor sends his head in a bravado to the sister, after he had debauched her on promise of marriage. A circumstance of too much horror and villany for the stage. And, in the next place, the sister afterwards is, to solder up her disgrace, married to the governor, and begs his life of the emperor, though he had unjustly been the death of her brother. Both which absurdities the poet has avoided by the episode of Mariana, a creature purely of his own invention. The Duke's remaining incognito at home to supervise the conduct of his deputy, is also entirely our author's fiction. THEOBALD.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

MIDSUMMER NIGHT's DREAM,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M DCC LXXXVII.

Coburger
Landes-
Bücherei

ANNOTATIONS

UPON

MIDSUMMER NIGHT's DREAM.

ACT I.

Line 6. *LONG* WITHERING OUT *a young man's revenue.*] So, in Chapman's Translation of the 4th book of *Homer*:

" —there the goodly plant lies *withering out* his grace."

STEEVENS.

10. New *bent in heaven,*—] The old copies read—*Now* bent.—Mr. Rowe made the change. MALONE.

28. —*witch'd*—] The old copies read *bewitch'd.*

JOHNSON.

34. —*gawds*—] *i. e.* baubles, toys, trifles. Our author has the word frequently. The Rev. Mr. Lambe, in his notes on the ancient metrical history of the *Battle of Flodden,* observes, that a *gawd* is *a child's toy,* and that the children in the North call their play-things *gowdys,* and their baby-house a *gowdy-house.*

STEEVENS.

45. *Or to her death: according to our law,*] By a law of Solon's, parents had an absolute power of life and death over their children. So it suited the poet's purpose well enough, to suppose the Athenians had it before.—Or, perhaps, he neither thought nor knew any thing of the matter. WARBURTON.

67. —*to die the death,*—] See note on *Measure for Measure*, act ii. line 732. STEEVENS.

70. *Know of your youth,*——] Bring your youth to the question. Consider your youth. JOHNSON.

73. *For* aye——] *i. e.* for *ever.* STEEVENS.

78. *But* earthlier *happy is the rose distill'd,*] Thus all the copies: yet *earthlier* is so harsh a word, and *earthlier happy*, for *happier earthly*, a mode of speech so unusual, that I wonder none of the editors have proposed *earlier happy.* JOHNSON.

It has since been observed, that Mr. Pope did propose *earlier.* We might read, *earthly happier.* STEEVENS.

This is a thought in which Shakspere seems to have much delighted. We meet with it more than once in his Sonnets. See 5th, 6th, and 54th *Sonnets.* MALONE.

83. ——*to whose unwish'd yoke*] Thus the modern editors; the particle *to* is wanting in the old copies. STEEVENS.

96. *You have her father's love, Demetrius;*
Let me have Hermia's; do you marry him.] I suspect that Shakspere wrote:

"Let

"Let me have Hermia; do you marry him."

TYRWHITT.

112. ——*spotted*——] As *spotless* is innocent, so *spotted* is wicked. JOHNSON.

133. *Beteem them*—] Give them, bestow upon them. The word is used by Spenser:

"So would I, said th' enchanter, glad and fain
"*Beteem* to you his sword, you to defend."

Faery Queen.

JOHNSON.

Again, in *The Case is Altered. How? Ask Dalio and Milo*, 1605:

"I could *beteeme* her a better match."

But I rather think that to *beteem* in this place signifies (as in the northern counties) to *pour out*; from *tommer*, Danish. STEEVENS.

136. *The course of true love*, &c.] This passage seems to have been imitated by Milton.

Paradise Lost, B. X.—896.

MALONE.

145. The old editions read *momentany*, which is the old and proper word. The modern editors, *momentary*. JOHNSON.

The first folio has not *momentany* but *momentary*.

MALONE.

"——that short, *momentany* rage"—— is an expression of Dryden. HENLEY.

147. *Brief as the lightning in the colly'd night,*
That, in a spleen, *unfolds both heaven and earth,*

And ere a man hath power to say,—Behold!
The jaws of darkness do devour it up:] Though the word *spleen* be here employed oddly enough, yet I believe it right. Shakspere, always hurried on by the grandeur and multitude of his ideas, assumes every now and then, an uncommon licence in the use of his words. Particularly in complex moral modes it is usual with him to employ one, only to express a very few *ideas* of that number of which it is composed. Thus wanting here to express the ideas—of a sudden, or—*in a trice*, he uses the word *spleen*; which, partially considered, signifying a hasty sudden fit, is enough for him, and he never troubles himself about the further or fuller signification of the word. Here, he uses the word *spleen* for a *sudden hasty fit*; so just the contrary, in the *Two Gentlemen of Verona*, he uses *sudden* for *splenetick*——*sudden quips*. And it must be owned this sort of conversation adds a force to the diction. WARBURTON.

Brief as the lightning in the colly'd night,] *colly'd*, *i. e.* black, smutted with coal, a word still used in the midland counties.

So, in Ben Jonson's *Poetaster:*

"—Thou hast not *collied* thy face enough."

STEEVENS.

159. *I have a widow aunt*, &c.] These lines perhaps might more properly be regulated thus:

I have a widow aunt, a dowager
Of great revenue, and she hath no child,
And she respects me as her only son;

Her house from Athens is remov'd seven leagues,
There, gentle Hermia, may I marry thee,
And to that place—— JOHNSON.

161. —remote—] *Remote* is the reading of both the quartos. STEEVENS.

Remov'd, which is the reading of the folio, was, I believe, the author's word.—He uses it again in *Hamlet*, for *remote*:

"He wafts you to a more *removed* ground."

MALONE.

176. ——*by that fire which burn'd the Carthage queen,*] Shakspere had forgot that Theseus performed his exploits before the Trojan war, and consequently long before the death of Dido. STEEVENS.

186. *Your eyes are lode-stars;*——] This was a compliment not unfrequent among the old poets. The lode-star is the *leading* or guiding star, that is, the pole-star. The magnet is, for the same reason, called the *lode-stone*, either because it leads iron, or because it guides the sailor. Milton has the same thought in *L'Allegro*:

"*Tow'rs and battlements he sees*
"*Bosom'd high in tufted trees,*
"*Where perhaps some beauty lies,*
"*The* cynosure *of neighb'ring eyes.*"

JOHNSON.

189. —*O, were* favour *so!*] *Favour*, is *feature*, *countenance*. So, in *Twelfth Night*:

"——————thine eye
"Hath stay'd upon some *favour* that it loves."

190. This emendation is taken from the Oxford edition. The old reading is, *Your words I catch.*

JOHNSON.

194. —*to be to you* translated.] To *translate*, in our author, sometimes signifies to *change*, to *transform*. So, in *Timon:*

" ———to present slaves and servants
Translates his rivals."——— STEEVENS.

203. His folly, Helena, is *no fault* of mine.] The folio and one of the quartos read, *His folly, Helena, is* none *of mine.* JOHNSON.

204. *None, but your beauty; would that fault were mine!*] I would point this line thus:

None.——But your beauty;——Would that fault were mine! HENDERSON.

207. Perhaps every reader may not discover the propriety of these lines. Hermia is willing to comfort Helena, and to avoid all appearance of triumph over her. She therefore bids her not to consider the power of pleasing, as an advantage to be much envied or much desired, since Hermia, whom she considers as possessing it in the supreme degree, has found no other effect in it than the loss of happiness.

JOHNSON.

219. *Emptying our bosoms of their counsels* swell'd;
There my Lysander and myself shall meet:
And thence, from Athens, turn away our eyes,
To seek new friends and strange companions.]

This whole scene is strictly in rhyme; and that it deviates in these two couplets, I am persuaded, is owing

owing to the ignorance of the first, and the inaccuracy of the later editors: I have therefore ventured to restore the rhimes, as I make no doubt but the poet first gave them. *Sweet* was easily corrupted into *swell'd*, because that made an *antithesis* to *emptying*: and *strange companions* our editors thought was plain English; but *stranger companies*, a little quaint and unintelligible. Our author very often uses the *substantive*, Stranger, *adjectively*; and *companies* to signify *companions*: as *Richard II.*

"*To tread the* stranger *paths of banishment.*"

And *Henry V.*

"*His* companies *unlettered, rude, and shallow.*"

THEOBALD.

Dr. Warburton retains the old reading, and, perhaps justifiably: for a *bosom swell'd with secrets* does not appear as an expression unlikely to have been used by our author, who speaks of a *stuff'd bosom* in *Macbeth.*

In Lylly's *Midas*, 1592, is a somewhat similar expression: "I am one of those whose tongues are *swell'd with silence.*" Again, in our author's *King Richard II.*

"————the unseen grief

"That *swells* in silence in the tortur'd soul."

In the scenes of *K. Richard II.* there is likewise a mixture of rhime and blank verse. I have therefore restored the old reading,—*strange companions.* Mr. Tyrwhitt concurs with Theobald. STEEVENS.

I think, *sweet*, the reading proposed by Theobald, is right.

Counsels relates in construction to *emptying*—and not to the last word in the line, as it is now made to do by reading *swell'd*. A similar phraseology is used by a writer contemporary with Shakspere:

"So ran the poor girls filling the air with shrieks,

"*Emptying of* all the *colour* their pale cheeks."

Heywood's *Apology for Actors*, Sig. B. 4. 1610.

The adjective *all* here added to *colour*, exactly answers, in construction, to *sweet* in the text, as regulated by Theobald. MALONE.

226. ——*when Phœbe doth behold*, &c.

————*deep midnight.*] Shakspere has a little forgotten himself. It appears from act i. line 7, that to-morrow night would be within three nights of the new moon, when there is no moonshine at all, much less at deep midnight. The same oversight occurs in act ii. BLACKSTONE.

235. ——*no* quantity.] *Quality* seems a word more suitable to the sense than quantity, but either may serve. JOHNSON.

245. ——*in game*——] *Game* here signifies not contentious play, but *sport*, *jest*. So, Spenser:

"—*'twixt earnest, and 'twixt* game." JOHNSON.

245. ——*Hermia's* eyne,] This plural is common both in Chaucer and Spenser. So, in Chaucer's Character of the *Prioresse*, late edit. v. 152.

"————hir *eyen* grey as glas."

Again,

Again, in Spenser's *Faery Queen*, B. I. c. 4. st. 9.

"While flashing beams do dare his feeble *eyen*."

STEEVENS.

247. —*this* hail—] Thus all the editions, except the quarto, 1600, printed by Roberts, which reads instead of *this hail*, his *hail*. STEEVENS.

255. ——*the* bellows-mender,] In Ben Jonson's masque of *Pan's Anniversary*, &c. a man of the same profession is introduced. I have been told that a *bellows-mender* was one who had the care of *organs*, *regals*, &c. STEEVENS.

255. In this scene Shakspere takes advantage of his knowledge of the theatre, to ridicule the prejudices and competitions of the players. Bottom, who is generally acknowledged the principal actor, declares his intention to be for a tyrant, for a part of fury, tumult, and noise, such as every young man pants to perform when he first steps upon the stage. The same Bottom, who seems bred in a tiring-room, has another histrionical passion. He is for engrossing every part, and would exclude his inferiors from all possibility of distinction. He is therefore desirous to play Pyramus, Thisbe, and the Lyon at the same time. JOHNSON.

257. ——*the* scrip.] A *scrip*, Fr. *escript*, now written *écrit*.

So, Chaucer, in *Troilus and Cressida*, L. II. 1130.

"*Scripe* nor bil."

Again, in Heywood's, *If you know not me, you know Nobody*, 1633, Part II.

"I'll

"I'll take thy own word without *scrip* or scroll."
Holinshed likewise uses the word. STEEVENS.

264. ——grow *to a point.*] I meet with the same kind of expression in *Wily Beguiled*:

"As yet we are *grown* to no conclusion."

Again, in *The Arraignment of Paris*, 1584:

"Our reasons will be infinite, I trow,
"Unless *unto some other point we grow.*"

——*and so grow* to *a point.*] The first folio reads:

——and so grow *on* to a point. MALONE.

265. —*The most lamentable comedy*, &c.] This is very probably a burlesque on the *title-page* of *Cambyses*:
"A lamentable Tragedie, mixed full of pleasant Mirth, containing, *The Life of Cambises King of Percia*," &c. By Tho. Preston, bl. let. no date.

On the registers of the Stationers-Company however appears, "the boke of *Perymus and Thesbye*," 1562. Perhaps Shakspere copied some part of his interlude from it. STEEVENS.

268. *A very good piece of work——and a merry.*] This is designed as a ridicule on the titles of our ancient moralities and interludes. Thus Skelton's *Magnificence* is called "a *goodly* interlude and a *mery*."
STEEVENS.

283. ——*I will* condole *in some measure.*] When we use this verb at present we put *with* before the person for whose misfortune we profess concern. Anciently it seems to have been employed without it. So, in *A Pennyworth of good Counsell*, an ancient ballad:

"Thus

"Thus to the wall
"I may *condole.*"

Again, in the *Three Merry Coblers*, another old song:

"Poore weather beaten soles,
"Whose case the body *condoles.*" STEEVENS.

285. ——*I could play Ercles rarely, or a part to tear a* CAT *in*,——] In the old comedy of the *Roaring Girl*, 1611, there is a character called *Tear-cat*, who says: "I am called, by those who have seen my valour, *Tear-cat.*" In an anonymous piece called *Histriomastix*, or *The Player Whipt*, 1610, in six acts, a parcel of soldiers drag a company of players on the stage, and the captain says: "Sirrah, this is you that would rend and *tear a cat* upon a stage," &c. Again, in *The Isle of Gulls*, a comedy by J. Day, 1606: "I had rather hear two such jests, than a whole play of such *Tear-cat* thunder-claps." STEEVENS.

286. ——to make all split.] This is to be connected with the previous part of the speech; not with the subsequent rhymes. It was the description of a bully. In the second act of the *Scornful Lady*, we meet with "two *roaring boys* of Rome, that *made all split.*"

FARMER.

I meet with the same expression in the *Widow's Tears*, by Chapman, 1612: "Her wit I must employ upon this business to prepare my next encounter, but in such a fashion as shall *make all split.*" MALONE.

288. and *shivering shocks*,] Dr. Farmer rightly wished to read *with*. STEEVENS.

306. ——*as small,* &c.] This passage shews how the want of women on the old stage was supplied. If they had not a young man who could perform the part with a face that might pass for feminine, the character was acted in a mask, which was at that time a part of a lady's dress so much in use that it did not give any unusual appearance to the scene: and he that could modulate his voice in a female tone might play the woman very successfully. It is observed in Downes's *Roscius Anglicanus,* that Kynaston, one of these counterfeit heroines, moved the passions more strongly than the women that have since been brought upon the stage. Some of the catastrophes of the old comedies, which make lovers marry the wrong women, are by recollection of the common use of masks, brought nearer to probability. JOHNSON.

Prynne, in his *Histriomastix,* exclaims with great vehemence through several pages, because a woman acted a part in a play at Black-Friars in the year 1628. STEEVENS.

316. ——*you must play Thisby's mother.*] There seems a double forgetfulness of our poet, in relation to the characters of this interlude. The father and mother of Thisby, and the father of Pyramus, are here mentioned, who do not appear at all in the interlude; but Wall and Moonshine are both employed in it, of whom there is not the least notice taken here. THEOBALD.

Theobald is wrong as to this last particular. The introduction of *Wall* and *Moonshine* was an afterthought.

thought. See act iii. sc. 1. It may be observed, however, that no part of what is rehearsed is afterwards repeated, when the piece is acted before Theseus. STEEVENS.

321. ——there *is a play fitted.*] Both the quartos read *here.* STEEVENS.

323. —*slow of* study.] *Study* is still the cant term used in a theatre for getting any nonsense by rote. Hamlet asks the player if he can "*study*" a speech. STEEVENS.

337. —*you*] Omitted in the first folio. MALONE.

351. ——*your perfect yellow.*] Here Bottom again discovers a true genius for the stage by his solicitude for propriety of dress, and his deliberation which beard to choose among many beards, all unnatural. JOHNSON.

This custom of wearing coloured beards, the reader will find more amply explained in *Measure for Measure,* act iv. line 267. STEEVENS.

352. ——*French crowns,* &c.] See *Measure for Measure,* act i. line 140. STEEVENS.

360. ——*properties,*——] *Properties* are whatever little articles are wanted in a play for the actors, according to their respective parts, dresses and scenes excepted. The person who delivers them out is, to this day, called the *property-man.*

So, in *Albumazar,* 1610:

"Furbo, our peards,
"Black patches for our eyes, and other *properties.*"

Again,

Again, in *Westward-Hoe*, 1606:

"I'll go make ready my rustical *properties*."

STEEVENS.

365. *At the dukes oak we meet*—hold, or cut bow-strings.] This proverbial phrase came originally from the camp. When a rendezvous was appointed, the militia soldiers would frequently make excuse for not keeping word, that their *bowstrings* were *broke*, *i. e.* their arms unserviceable. Hence, when one would give another absolute assurance of meeting him, he would say proverbially—*hold, or* cut *bow-strings*—*i. e.* whether the bow-strings held or broke. For *cut* is used as a neuter, like the verb *frets*. As when we say, the *string frets*, the *silk frets*, for the passive, *it is cut* or *fretted*. WARBURTON.

This interpretation is very ingenious, but somewhat disputable. The excuse made by the militia soldiers is a mere supposition, without proof; and it is well known that while *bows* were in use, no archer ever entered the field without a supply of *strings* in his pocket; whence originated the proverb, *to have two strings to one's bow*. In *The Country Girl*, a comedy by T. B. 1647, is the following threat to a fiddler:

"————fiddler, strike,
"I'll strike you, else, and *cut your begging bow-strings*."

So, in *The Ball*, by Chapman and Shirley, 1639:

"——have you devices to jeer the rest?
"*Luc.* All the regiment on 'em, or I'll *break my bowstrings*."

The

The *bowstrings* in both these instances may only mean the *strings* which make part of the *bow* with which musical instruments of several kinds are struck. The propriety of the allusion I cannot satisfactorily explain. STEEVENS.

ACT II.

Line 2. *OVER hill, over dale,* &c] So Drayton in his *Court of Fairy*:

Thorough brake, thorough brier,
Thorough muck, thorough mire,
Thorough water, thorough fire. JOHNSON.

7. ——*the* moones *sphere*] Unless we suppose this to be the Saxon genitive case (as it is here printed), the metre will be defective. So, in Spenser's *Faery Queen*, B. III. c. 1. st. 15.

"And eke through feare as white as *whales* bone."

So, in a letter from Gabriel Harvey to Spenser, 1580: "Have we not *God hys wrath*, for God*des* wrath, and a thousand of the same stampe, wherein the corrupte orthography in the moste, has been the sole or principal cause of corrupte prosodye in over-many?"

STEEVENS.

9. *To dew her orbs upon the green*:] For *orbs* Dr. Grey is inclined to substitute *herbs*. The orbs here mentioned are the circles supposed to be made by the

fairies on the ground, whose verdure proceeds from the fairy's care to water them. Thus Drayton:

They in their courses make that round,
In meadows and in marshes found,
Of them so called the fairy ground. JOHNSON.

Thus in *Olaus Magnus de Gentibus Septentrionalibus* —similes illis spectris, quæ in multis locis, præsertim nocturno tempore, suum, *saltatorium orbem* cum omnium musarum concentu versare solent." It appears from the same author, that these dancers always parched up the grass, and therefore it is properly made the office of Puck to refresh it. STEEVENS.

10. The cowslip was a favourite among the fairies. There is a hint in *Drayton* of their attention to May morning:

——*For the queen a fitting tow'r,*
Quoth he, is that fair cowslip flow'r.—
In all your train there's not a fay
That ever went to gather May,
But she hath made it in her way,
The tallest *there that groweth.* JOHNSON.

11. *In their gold coats spots you see* ;] Shakspere, in *Cymbeline*, refers to the same red spots:

" A mole cinque-spotted, like the crimson drops
" I' th' bottom of a cowslip." PERCY.

Perhaps there is likewise some allusion to the habit of a *pensioner*. See a note on the second act of the *Merry Wives of Windsor*. STEEVENS.

15. *And hang a pearl in every cowslip's ear.*] The same thought occurs in an old comedy call'd *The Wisdom*

Wisdom of Doctor Dodypoll, 1600; *i. e.* the same year in which the first printed copies of this play made their appearance. An enchanter says,

" 'Twas I that led you through the painted meads

" Where the light fairies danc'd upon the flowers,

" *Hanging on every leaf an orient pearl.*"

STEEVENS.

16. —*lob of spirits,*——] *Lob, lubber, looby, lobcock,* all denote both inactivity of body, and dulness of mind. JOHNSON.

Both *lob* and *lobcock* are used as terms of contempt in *The Rival Friends*, 1632.

Again, in the interlude of *Jacob and Esau*, 1568:

" Should find Esau such a lout or a *lob.*"

Again, in the *Knight of the Burning Pestle*, by Beaumont and Fletcher: " There is a pretty tale of a witch that had the devil's mark about her, that had a giant to her son, that was called *Lob-lye-bye-the-fire.*" This being seems to be of kin to the *lubbar-fiend* of Milton, as Mr. Warton has remarked in his *Observations on the Faery Queen.* STEEVENS.

23. ——*changeling:*] *i. e.* A *child got in exchange.* A Fairy is now speaking. REMARKS.

So Spenser, B. I. c. 10.

" And her base elfin brood there for thee left,

" Such men do *changelings* call, so call'd by fairy theft. STEEVENS.

29. —*Sheen,*] Shining, bright, gay. JOHNSON.

So, in *Tancred and Guismund*, 1592:

" ——————but why
" Doth Phœbus' sister *sheen* despise thy power?"
Again, in the ancient romance of *Syr Tryamoure*, bl. let. no date:

" He kyssed and toke his leve of the quene,
" And of other ladies bright and *shene*."

STEEVENS.

30. *But they do square*;——] To *square* here is to quarrel. The French word *contrecarrer* has the same import. JOHNSON.

So, in *Jack Drum's Entertainment*, 1601:

" ——————let me not seem rude
" That thus I seem to *square* with modesty.
" ——pray let me go, for he'll begin to *square*,"
&c.

Again, in *Promos and Cassandra*, 1578:

" Marry she knew you and I were at *square*,
" And lest we fell to blowes, she did prepare."

STEEVENS.

It is somewhat whimsical, that the glaziers use the words *square* and *quarrel* as synonymous terms, for a pane of glass. BLACKSTONE.

34. ——*Robin Goodfellow*:——] This account of Robin Goodfellow corresponds, in every article, with that given of him in *Harsenet's Declaration*, ch. xx. p. 135: " And if that the bowle of curds and creame were not duly set out for Robin Goodfellow, the frier, and Sisse the dairy-maid, why then either the pottage was burnt *to* next day in the pot, or the cheeses would not curdle, or the butter would not come,

come, *or* the ale in the fat never would have got head. But if a pater-noster, or an housle egge were beturned, or a patch of tythe unpaid—then beware of bull-beggars, spirits," &c. He is mentioned by Cartwright as a spirit particularly fond of diconcerting and disturbing domestick peace and oeconomy.

Saint Francis and Saint Benedight
Blesse this house from wicked wight;
From the night-mare and the goblin,
That is hight goodfellow Robin.
Keep it, &c.

Cartwright's *Ordinary,* act iii. sc. i. v. &.

WARTON.

Reginald Scot gives the same account of this frolicksome spirit, in his *Discovery of Witchcraft,* Lond. 1588. 4to. p. 66. "Your grandames, maids, were wont to set a bowl of milk for him, for his pains in grinding of malt and mustard, and sweeping the house at midnight—this white bread and bread and milk, was his standing fee." STEEVENS.

36. *Skim milk; and sometimes labour in the* quern,—] A *Quern* is a hand-mill, kuerna, *mola.* Islandic. So in *Stanyhurst*'s translation of the first book of *Virgil,* 1582, *quern*-stones are mill-stones:

"Theyre corne in *quern-stoans* they do grind,"
&c.

Again, in *The More the Merrier,* a collection of epigrams, 1608:

"Which like a *querne* can grind more in an hour."

Again, in the old Song of *Robin Goodfellow*, printed in the 3d volume of Dr. Percy's *Reliques of Ancient English Poetry*:

"I grind at *mill*,
"Their malt up still," &c. STEEVENS.

38. .—*no* barm ;] *Barme* is a name for *yeast*, yet used in our midland counties, and universally in Ireland. STEEVENS.

40. *Those that Hobgoblin call you, and sweet Puck,*
You do their work.———] To those traditionary opinions Milton has reference in *L'Allegro*:

Then to the spicy nut-brown ale,——
With stories told of many a feat,
How Fairy Mab the junkets eat ;
She was pinch'd and pull'd she said,
And he by friar's lanthorn led ;
Tell how the drudging goblin sweat
To earn his cream-bowl duly set,
When in one night, ere glimpse of morn,
His shadowy flail had thresh'd the corn,
Which ten day-labourers could not end ;
Then lies him down the lubber *fiend.*

A like account of Puck is given by Drayton, in his *Nymphidia*:

He meeteth Puck, *which most men call*
Hobgoblin, and on him doth fall.——
This Puck *seems but a dreaming dolt,*
Still walking like a ragged colt,
And oft out of a bed doth bolt,
Of purpose to deceive us ;

And leading us makes us to stray,
Long winters' nights out of the way,
And when we stick in mire and clay,
He doth with laughter leave us.

It will be apparent to him that shall compare Drayton's poem with this play, that either one of the poets copied the other, or, as I rather believe, that there was then some system of the fairy empire generally received, which they both represented as accurately as they could. Whether Drayton or Shakspere wrote first, I cannot discover. JOHNSON.

The editor of the *Canterbury Tales of Chaucer*, in 4 vols. 8vo. 1775, has incontrovertibly proved Drayton to have been the follower of Shakspere; for, says he, "*Don Quixot* (which was not published till 1605.) is cited in the *Nymphidia*, whereas we have an edition of the *Midsummer Night's Dream* in 1600."

In this century some of our poets have been as little scrupulous in adopting the ideas of their predecessors. In Gay's ballad, inserted in the *What d'ye call It*, is the following stanza;

"How can they say that nature
"Has nothing made in vain;
"Why then beneath the water
"Should hideous rocks remain?" &c. &c.

Compare this with a passage in Chaucer's *Frankeleines Tale*, late edit. V. I. 11179, &c.

"In idel, as men sain, ye nothing make,
"But, lord, thise grisly fendly rockes blake,"
&c. &c.

And

And Mr. Pope is more indebted to the same author for beauties in his Eloisa to Abelard, than he has been willing to acknowledge. STEEVENS.

If Drayton wrote the *Nymphidia* after the *Midsummer Night's Dream* had been acted, he could with very little propriety say,

" Than since no muse hath bin so bold,
" Or of the *later* or the ould,
" Those elvish secrets to unfold
" Which lye from others reading;
" My active muse to light shall bring
" The court of that proud fayry king
" And tell there of the revelling,
" Jove prosper my proceeding." T. H. W.

—sweet *Puck*,] The epithet is by no means superfluous; as *Puck* alone was far from being an endearing appellation. It signified nothing better than *fiend*, or *devil*. So, the author of *Pierce Ploughman* puts *the pouk* for *the devil*, fol. xc. b. v. penult. See also fol. lxvii. v. 15. " *none helle* powke."

It seems to have been an old Gothic word, *Puke*, *puken*; Sathanas. *Gudm. And. Lexicon Island.*

TYRWHITT.

In the *Bugbears*, an ancient MS. comedy in the possession of the Earl of Shelburne, I likewise met with this appellation of a fiend:

" *Puckes*, *puckerels*, hob howlard, bygorn and Robin Goodfellow. Again, in *The Scourge of Venus, or the Wanton Lady, with the rare Birth of Adonis*, 1614:

" Their

" Their bed doth shake and quaver as they lie,
" As if it groan'd to beare the weight of sinne;
" The fatal night-crowes at their windowes flee,
" And crie out at the shame they do live in:
" And that they may perceive the heavens frown,
" The *poukes* and goblins pul the coverings down."

Again, in Spenser's *Epithal.* 1595:

" Ne let house-fyres, nor lightning's helpelesse harms,
" Ne let the *pouke*, nor other evil spright,
" Ne let mischievous witches with their charmes
" Ne let hobgobline," &c. STEEVENS.

43. Puck. *Thou speak'st aright*;] I would fill up the verse which I suppose the author left complete:

I am, thou speak'st aright;

It seems that in the Fairy mythology, Puck, or Hobgoblin, was the trusty servant of Oberon, and always employed to watch or detect the intrigues of Queen Mab, called by Shakspere Titania. For in Drayton's *Nymphidia*, the same fairies are engaged in the same business. Mab has an amour with Pigwiggen; Oberon being jealous, sends Hobgoblin to catch them, and one of Mab's nymphs opposes him by a spell. JOHNSON.

49. ——*a roasted crab*;] See the song at the end of *Love's Labour's Lost*. STEEVENS.

52. *The wisest* aunt,—] *Aunt* is *procuress*. In Gascoigne's *Glass of Government*, 1575, the *bawd* Pandarina is always called *aunt*. " These are *aunts* of Antwerp,

Antwerp, which can make twenty marriages in one week for their kinswomen." See *Winter's Tale*, act iv. Among Ray's proverbial phrases is the following: "She is one of mine *aunts* that made mine uncle to go a begging." The *wisest aunt* may mean the most *sentimental bawd.* STEEVENS.

This conjecture is much too wanton and injurious to the word *aunt*, which in this place at least certainly means no other than an *innocent old woman.*

REMARKS.

55. *And taylor cries*——] The custom of crying *taylor* at a sudden fall backwards, I think I remember to have observed. He that slips beside his chair, falls as a tailor squats upon his board. The Oxford editor, and Dr. Warburton after him, read *and rails or cries*, plausibly, but I believe not rightly. Besides, the trick of the fairy is represented as producing rather merriment than anger. JOHNSON.

56. ——*hold their hips, and loffe,*]

"And laughter holding both his sides."

Milton.

STEEVENS.

57. *And waxen*——] And *increase*, as the *moon waxes.* JOHNSON.

61. Enter *Oberon.*] *Oberon* had been introduced on the stage in 1594, by some other author. In the Stationers' book is entered "The Scottishe story of James the fourth, slain at Floddon; intermixed with a pleasant comedie presented by *Oberon, King of Fairies.*" The judicious editor of the *Canterbury*

Tales

Tales of Chaucer, in his *Introductory Discourse* (See Vol. IV. p. 161.) observes, that *Pluto* and *Proserpina* in the *Marchant's Tale*, appear to have been "the true progenitors of Shakspere's *Oberon* and *Titania*."

STEEVENS.

62. *Queen.*] As to the *Fairy Queen* (says Mr. Warton in his *Observations on Spenser*) considered apart from the race of fairies, the notion of such an imaginary personage was very common. Chaucer, in his *Rime of Sir Thopas*, mentions her, together with a Fairy land:

"In the old dayis of the king Arthure,
"Of which the Bretons speken great honour;
"All was this lond fulfillid of fayry:
"The *Elf-quene*, with her jolly company
"Daunsid full oft in many a grene mede:
"This was the old opinion as I rede."

Wife of Bath's Tale.

STEEVENS.

78. *Didst thou not lead him through the* glimmering night] The *glimmering night* is the night *faintly illuminated* by stars. In *Macbeth* our author says:

"The west yet *glimmers* with some streaks of day."

STEEVENS.

79. *From* Perigunè *whom he ravished?*] *Perigunè* (or Perigyné) was the daughter of Sinnis, a cruel robber, and tormentor of passengers in the Isthmus. Plutarch and Athenæus are both express in the circumstance of Theseus ravishing her. THEOBALD.

Ægle,

Ægle, Ariadne, and Antopia, were all at different times mistresses to Theseus. See Plutarch.

83. *And never, since the middle summer's spring*, &c.] There are not many passages in Shakspere which one can be certain he has borrowed from the ancients; but this is one of the few that, I think, will admit of no dispute. Our author's admirable description of the miseries of the country being plainly an imitation of that which Ovid draws, as consequent on the grief of Cerus for the loss of her daughter:

Nec scit adhuc ubi sit: terras tamen increpat omnes;
Ingratasque vocat, nec frugum munere dignas.
——Ergo illic sæva vertentia glebas
Fregit aratra manu: *parilique irata colonos*
Ruricolasque boves leto dedit: arvaque jussit
Fallere depositum; vitiataque semina fecit.
Fertilitas terræ, latum vulgata per orbem,
Cassa jacet: primis segetes moriuntur in herbis:
Et modo sol nimius, nimius modo corripit imber:
Sideraque; ventique nocent.

THE *middle summer's spring*,] We should read THAT. For it appears to have been some years since the quarrel first began. WARBURTON.

By the *middle summer's spring*, our author seems to mean the *beginning* of *middle* or *mid* summer. *Spring* for *beginning* he uses again: *Henry IV.* Part II.

" *As flaws congeal'd in the* spring *of day.*"

which expression has authority from the scripture, St. Luke, ch. i. v. 78. " whereby the day-*spring* from on high hath visited us."

Ovid had been translated by Golding:—the first four books in 1565, and all the rest, in a few years afterwards. STEEVENS.

Dr. Warburton's reason for reading *That* instead of *The*, appears to be satisfactory, and authorized by the context. *The middle summer's spring*, is, I apprehend, the season when trees put forth their *second*, or as they are frequently called their *midsummer shoots*. Thus, Evelyn in his Silva: "Cut off all the side boughs, and especially at midsummer, if you spy them *breaking* out." And, again, "Where the rows and brush lie longer than *midsummer*, unbound, or made up, you endanger the loss of the *second spring*."

HENLEY.

85. ——*paved fountain*,——] A fountain laid round the edge with stone. JOHNSON.

Perhaps *paved* at the bottom. So, Lord Bacon in his *Essay on Gardens*: "As for the other kind of *fountaine*, which we may call a bathing-poole, it may admit much curiosity and beauty. . . . . As that the bottom be finely *paved* . . . . the *sides* likewise," &c.

STEEVENS.

The epithet seems here intended to mean no more, than that the beds of these fountains were covered with pebbles, in opposition to those of the rushy brooks which are oozy. The same expression is used by Sylvester in a similar sense:

"By some cleare river's *lillie*-PAVED side."

HENLEY.

89. —*the winds, piping*——] So, Milton:

"*While rocking* winds, *are* piping *loud.*"

JOHNSON.

92. —*pelting river*——] Thus the quartos: the folio reads *petty*.

Shakspere has in *Lear* the same word, *low pelting farms*. The meaning is plainly, *despicable, mean, sorry, wretched*; but as it is a word without any reasonable etymology, I should be glad to dismiss it for *petty*: yet it is undoubtedly right. We have "*petty pelting officer*, in *Measure for Measure*."

JOHNSON.

So, in Gascoigne's *Glass of Government*, 1575:

"Doway is a *pelting* town pack'd full of poor scholars."

This word is always used as a term of contempt. So again, in Lylly's *Midas*, 1592: "—attire never used but of old women and *pelting* priests."

STEEVENS.

93. ——*overborne their* continents.] Borne down the banks that contain them. So in *Lear*:

"——*close pent up guilts*

"*Rive your concealing* continents!" JOHNSON.

98. ——murrain *flock*:] The *murrain* is the plague in cattle. It is here used by Shakspere as an adjective; as a substantive by others:

"——sends him as a *murrain*

"To strike our herds; or as a worser plague,

"Your people to destroy."

Heywood's *Silver Age*, 1613.

STEEVENS.

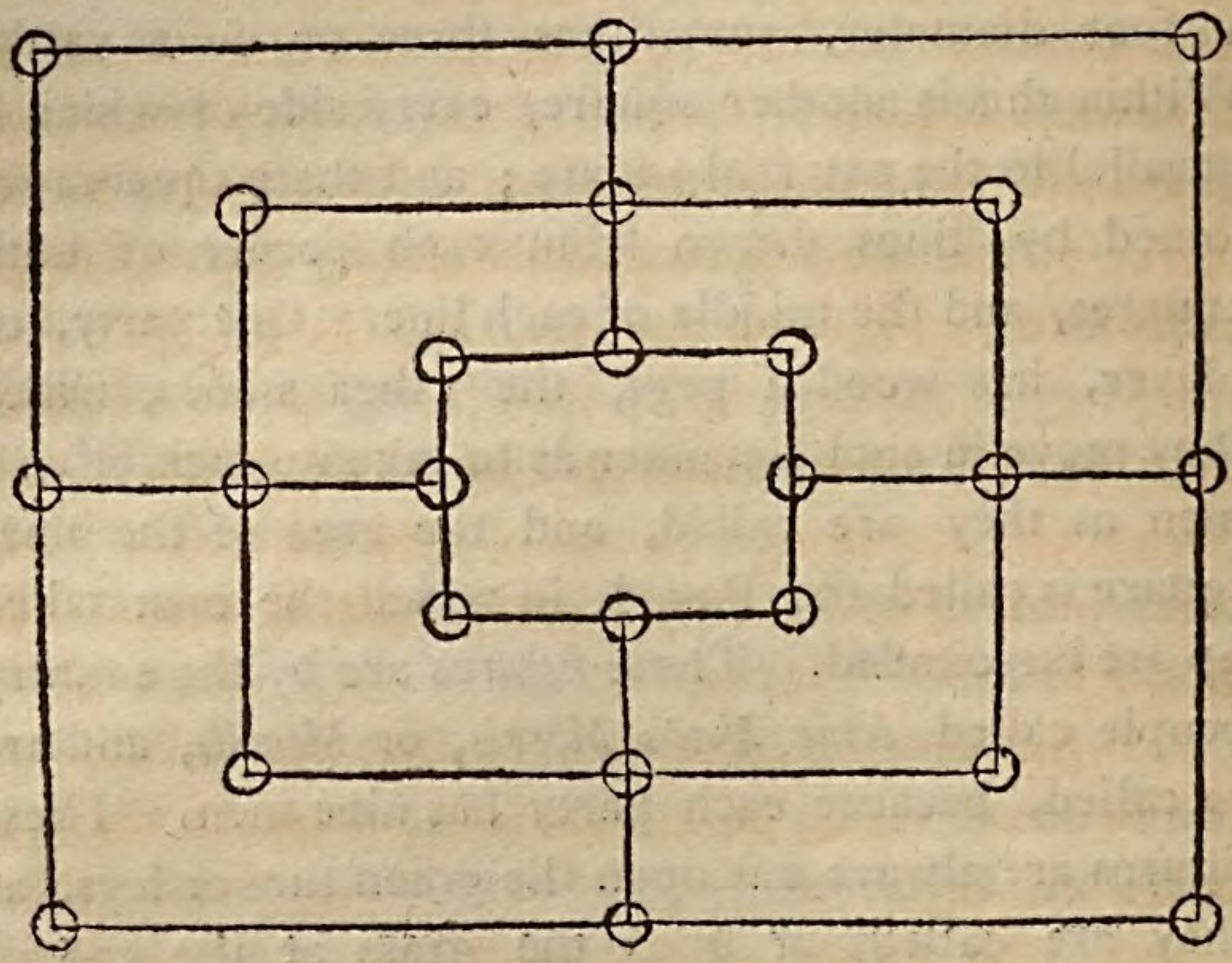
99. *The nine men's morris is fill'd up with mud*;] In that part of Warwickshire where Shakspere was educated, and the neighbouring parts of Northampton-shire, the shepherds and other boys dig up the turf with their knives, to represent a sort of imperfect chess-board. It consists of a square, sometimes only a foot diameter, sometimes three or four yards. Within this is another square, every side of which is parallel to the external square; and these squares are joined by lines drawn from each corner of both squares, and the middle of each line. One party, or player, has wooden pegs, the other stones, which they move in such a manner as to take up each other's men as they are called, and the area of the inner square is called the Pound, in which the men taken up are impounded. These figures are by the country people called *Nine Men's Morris*, or *Merrils*, and are so called, because each party has nine men. These figures are always cut upon the green turf or leys, as they are called, or upon the grass at the end of ploughed lands, and in rainy seasons never fail to be *choked up with mud*. JAMES.

See Peck on Milton's *Masque*, 115, Vol. I. p. 135. STEEVENS.

Nine men's morris is a game still play'd by the shepherds, cowkeepers, &c. in the midland counties, as follows:

A figure is made on the ground (like this which I have drawn) by cutting out the turf; and two persons take each nine stones, which they place by turns

in the angles, and afterwards more alternately, as at chess or drafts. He who can place three in a strait line, may then take off any one of his adversary's where he pleases, till one, having lost all his men, loses the game.



ALCHORNE.

In Cotgrave's *Dictionary*, under the articles *Merelles*, is the following explanation. "Le Jeu des Merelles. The boyish game called Merils, or fivepenny morris; played here most commonly with stones, but in France with pawns, or men made on purpose, and termed *merelles*." The pawns or figures of men used in the game might originally be *black*, and hence called *morris*, or *merelles*, as we yet term a black cherry a *morello*,

morello, and a small black cherry a *merry*, perhaps from *Maurus* a *Moor*, or rather from *morum* a mulberry.

TOLLET.

102. *The* human *mortals*——] Shakspere might have employed this epithet, which, at first sight, appears redundant, to mark the difference between *men* and *fairies*. *Fairies* were not *human*, but they were yet *subject to mortality*. STEEVENS.

See their genealogy in Spenser's *Faery Queen*, B. II. c. 10, or has it has been epitomized by Mr. Warton in his Observations on Spenser, Vol. I. p. 55.

REED.

It should seem, however, by what follows, that Shakspere considered Fairies as *immortal*: for Titania, speaking of her henchman's mother, remarks to Oberon:

"But she, being *mortal*, of that boy did die."

If this observation be founded, the sense of the epithet is obvious. HENLEY.

102. *The human mortals want their winter* HERE,] Dr Warburton, under the idea that winter is an evil which human mortals would gladly be exempt from, proposes to read:

"*The human mortals want their winter* HERYED"—

that is, *praised, celebrated*; and considers this alteration as confirmed by the line that follows.

According to a news-paper critick, cited by Mr. Reed, the *human mortals*, mean the distressed Amazons whom Theseus had conquered; whilst *here* is to be understood of Hippolita their princess, who was

carried captive by Theseus to Athens: it being an old word from the *Teutonick* HERR, *Belgic*, HEER, *Dominus*; and both from the *Latin* HERUS, a lord or master.

The human mortals want their winter *here*,

i. e. "their princess, the encourager of their winter revels." For the use of the word *here* he refers to Douglas's Virgil, fol. 258. l. 49, &c. &c.

Dr. Johnson, after all the endeavours of preceding editors, considers the passage as still unintelligible, and therefore proposes not only to read for *winter here*, WONTED YEAR; but also to dislocate in two instances the arrangement of the passage; for which he, however, confesses, that he neither gives himself credit, nor expects it from the reader.

Sir T. Hanmer proposed to read *cheer*, and with him concur Mr. Tyrwhitt and Mr. Malone, the latter remarking that the first folio reads *heere*.

To me, however, the sense of the passage appears unembarrassed. That *cheer* could not have been the true reading seems obvious; as the evils complained of were not felt *universally*, but confined to those ONLY who inhabited the immediate district of the Fairies' haunt——The human mortals want their winter *here*.

The reason that

No night is now with hymn or carol blest:——

abundantly appears from the prevailing distemperature of the seasons *(the 'mazed world not knowing which is which)*, and the evils resulting from them.

These

These evils—which not only render the face of the earth unpleasant, but destroy also the hopes of the coming year, cut off the flocks, infect the human constitution with diseases, and preclude the customary festivities of the time—the wholesome severities of a dry winter are ever effectual to remove.

HENLEY.

The repeated adverb, *therefore*, throughout this speech, I suppose to have constant reference to the first time when it is used.—All these irregularities of season, happened in consequence of the disagreement between the king and queen of the fairies, and not in consequence of each other.—Ideas crowded fast on Shakspere; and as he committed them to paper, he did not attend to the distance of the leading object from which they took their rise.—Mr. Malone concurs with me on this occasion.

That the festivity and hospitality attending Christmas, decreased, was the subject of complaint to many of our ludicrous writers.—Among the rest to Nash, whose comedy, called *Summer's Last Will and Testament*, made its first appearance in the same year with this play, viz. 1600. There *Christmas* is introduced, and Summer says to him:

" Christmas, how chance thou com'st not as the
rest
" Accompanied with some musick or some song?
" A merry carrol would have grac'd thee well,
" Thy ancestors have us'd it heretofore."

Christmas.

Christmas. "Ay, antiquity was the mother of ignorance," &c. and then proceeds to give reasons for such a decay in mirth and house-keeping.

The confusion of seasons here described, is no more than a poetical account of the weather, which happened in England about the time when this play was first published. For this information I am indebted to chance, which furnished me with a few leaves of an old meteorological history. STEEVENS.

107. ——*distemperature*,——] is *perturbation* of the elements. STEEVENS.

109. *Fall in the fresh* lap *of the crimson rose*;] To have, "snow in the *lap* of June," is an expression used in *Northward Hoe*, 1607, and Shakspere himself in *Coriolanus*, talks of the "consecrated snow that lies on Dian's *lap*:" and Spenser in his *Faery Queen*, B. II. c. 2. has:

"And fills with flow'rs fair Flora's painted *lap*."

STEEVENS.

110. *And on old* Hyem's *chin, and icy crown*,] I believe this peculiar image of *Hyem*'s chin must come from Virgil, through the medium of the translation of the day. Æn. iv. 251.

"——————Tum flumina *mento*
"Præcipitant senis, et glacie riget horrida barba."

Virgil borrowed the idea from Sophocles' Trachiniæ, v. 13. S. W.

For *chin*, Mr. Tyrwhitt conjectures the poet wrote *thin*, i. e. thin-hair'd.

So,

So, Cordelia speaking of *Lear:*

" ————to watch poor perdu!

" With this *thin* helm." STEEVENS.

113. *The childing autumn*——] Is the *pregnant autumn, frugifer autumnus.*

So, in Heywood's *Golden Age*, 1611:

" I *childed* in a cave remote and silent."

Again, in his *Silver Age*, 1613:

" And at one instant she shall *child* two issues."

There is a *rose* called the *childing rose.* STEEVENS.

115. *By their increase,*————] That is, *By their produce.* JOHNSON.

So, in our author's 97th *Sonnet:*

" The teeming autumn, big with rich *increase,*

" Bearing the wanton burthen of the prime"——

MALONE.

122. ——*henchman.*] Page of honour. This office was abolished by queen Elizabeth. GREY.

The office might be abolished at court, but probably remained in the city. Glapthorne, in his comedy, called, *Wit in a Constable*, 1637, has this passage:

" ——I will teach his *hench-boys,*

" Serjeants, and trumpeters to act, and save

" The city all that charges."

So, again:

" When she was lady may'ress, and you humble

" As her trim *hench-boys.*"

Again, in Ben Jonson's *Christmas Masque,*——" he said grace as well as any of the sheriff's *hench-boys.*"

Skinner

Skinner derives the word from Hine A. S. quasi domesticus famulus. Spelman from Hengstman, equi curator, ἱπποκομος. STEEVENS.

Upon the establishment of the household of Edward IV. were "*henxmen* six *enfants, or more, as it pleyseth the king, eatinge in the halle,* &c. There was also *a maister of the henxmen, to shewe them the schoole of nurture, and learne them to ride, to wear their harnesse; to have all curtesie—to teach them all languages, and other virtues, as harping, pypinge, singinge, dauncinge, with honest behavioure of temperaunce and patyence.*" MS. Harl. 293.

At the funeral of Henry VIII. nine *henchmen* attended with Sir Francis Bryan, *master of the henchmen.*

Strype's Eccl. Mem. v. 2 App. n. 1.

TYRWHITT.

—*Henchmen.* Quasi haunch-man. One that goes behind another. *Pedisequus.* BLACKSTONE.

The learned commentator might have given his etymology some support from the following passage in *King Henry IV.* Part II.

"O Westmoreland! thou art a summer bird,
"Which ever in the *haunch* of winter sings
"The lifting up of day." STEEVENS.

150. ———*Thou remember'st*
Since once I sat upon a promontory,
And heard a mermaid, on a dolphin's back,
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song;

And

And certain stars shot madly from their spheres,
To hear the sea-maid's musick.] The first thing observable on these words is, that this action of the *mermaid* is laid in the same time and place with Cupid's attack upon the *vestal*. By the *vestal* every one knows is meant queen Elizabeth. It is very natural and reasonable then to think, that the *mermaid* stands for some eminent personage of her time. And if so, the allegorical covering, in which there is a mixture of satire and panegyrick, will lead us to conclude, that this person was one of whom it had been inconvenient for the author to speak openly, either in praise or dispraise. All this agrees with Mary queen of Scots, and with no other. Queen Elizabeth could not bear to hear her commended; and her successor would not forgive her satirist. But the poet has so well marked out every distinguished circumstance of her life and character in this beautiful allegory, as will leave no room to doubt about his secret meaning. She is called a *mermaid*, 1. to denote her reign over a kingdom situate in the sea, and 2. her beauty, and intemperate lust:

"———*Ut tupiter atrum*
"*Desinat in piscem mulier formosa superne.*"

For as Elizabeth for her chastity is called a *vestal*, this unfortunate lady, on a contrary account, is called a *mermaid*. 3. An ancient story may be supposed to be here alluded to. The emperor Julian tells us, Epistle 41. that the Sirens (which, with all the modern poets, are *mermaids*) contended for precedency with

the Muses, who, overcoming them, took away their wings. The quarrels between Mary and Elizabeth had the same cause, and the same issue.

———*on a dolphin's back,*] This evidently marks out that distinguishing circumstance of Mary's fortune, her marriage with the dauphin of France, son of Henry II.

Uttering such dulcet and harmonious breath,] This alludes to her great abilities of genius and learning, which rendered her the most accomplished princess of her age. The French writers tell us, that, while she was in that court, she pronounced a Latin oration in the great hall of the Louvre, with so much grace and eloquence, as filled the whole court with admiration.

That the rude sea grew civil at her song;] By the *rude sea* is meant Scotland encircled with the ocean; which rose up in arms against the regent, while she was in France. But her return home presently quieted those disorders: and had not her strange ill conduct afterwards more violently inflamed them, she might have passed her whole life in peace. There is the greater justness and beauty in this image, as the vulgar opinion is, that the mermaid always sings in storms:

And certain stars shot madly from their spheres,
To hear the sea-maid's musick.

Thus concludes the description, with that remarkable circumstance of this unhappy lady's fate, the destruction she brought upon several of the English nobility,

whom

whom she drew in to support her cause. This, in the boldest expression of the sublime, the poet images by *certain stars shooting madly from their spheres:* By which he meant the earls of Northumberland and Westmoreland, who fell in her quarrel; and principally the great duke of Norfolk, whose projected marriage with her was attended with such fatal consequences. Here again the reader may observe a peculiar justness in the imagery. The vulgar opinion being that the mermaid allured men to destruction by her songs. To which opinion Shakspere alludes in his *Comedy of Errors:*

"*O train me not, sweet* mermaid, with thy note,
"*To* drown me *in thy sister's flood of tears!*"

On the whole, it is the noblest and justest allegory that was ever written. The laying it in *fairy land*, and out of nature, is in the character of the speaker. And on these occasions Shakspere always excels himself. He is borne away by the magick of his enthusiasm, and hurries his reader along with him into these ancient regions of poetry, by that power of verse which we may well fancy to be like what:

"———*Olim Fauni Vatesque canebant.*"

WARBURTON.

And certain *stars shot* madly *from their spheres,*] So, in our author's *Rape of Lucrece:*

"And little *stars shot from their fixed places.*"

MALONE.

160. *Cupid* all arm'd:] *All armed,* does not signify

dressed in panoply, but only enforces the word *armed*, as we might say *all booted*. JOHNSON.

So, in Greene's *Never too Late*, 1616:

"Or where proud Cupid sate *all arm'd* with fire."

STEEVENS.

161. *At a fair vestal, throned by the west*;] It was no uncommon thing to introduce a compliment to queen *Elizabeth* in the body of a play. So, again, in *Tancred and Gismund*, 1592:

"There lives a virgin, one without compare,
"Who of all graces hath her heavenly share;
"In whose renown, and for whose happy days,
"Let us record this Pæan of her praise."

Cantant.

STEEVENS.

171. *And maidens call it, love-in-idleness.*] This is as fine a metamorphosis as any in *Ovid*: with a much better moral, intimating, that irregular love has only power when people are idle, or not well employed.

WARBURTON.

I believe the singular beauty of this metamorphosis to have been quite accidental, as the poet is of another opinion, in the *Taming the Shrew*, act i. sc. 1.

"But see, while *idly* I stood looking on,
"I found th' effect of *love in idleness*;
"And now in plainness I confess to thee,
"Tranio, I burn, I pine, I perish, Tranio,
"If I achieve not this young *modest* girl."

And Lucentio's was surely a regular and honest passion. It is scarce necessary to mention, that *love in*

idleness

idleness is a flower. Taylor, the water-poet, quibbling on the names of plants, mentions it as follows:

"When passions are let loose without a bridle,
"Then precious *time* is turn'd to *love in idle*."

STEEVENS.

The flower or violet, commonly called pansies, or heart's ease, is named *love in idleness* in Warwickshire, and in Lyte's Herbal. There is a reason why Shakspere says it is, "now *purple* with love's wound," because two of its petals are of a purple colour.

TOLLET.

It is called in other counties the *Three coloured violet*, the *Herb of Trinity*, *Three faces in a hood*, *Cuddle me to you*, &c. STEEVENS.

178. *I'll put a* girdle round about the earth, *&c.*] This expression occurs in the *Bird in a Cage*, 1633:

Perhaps, it is proverbial:

"And when I have put *a girdle 'bout the world*,
"This purchase will reward me."

Again, in *Bussy d'Ambois*, by Chapman, 1613:

"To put a *girdle round about the world*."

And in other plays. STEEVENS.

190. ——— *I am* invisible;] I thought proper here to observe, that as Oberon, and Puck his attendant, may be frequently observed to speak when there is no mention of their entering, they are designed by the poet to be supposed on the stage during the greatest part of the remainder of the play; and to mix, as they please, as spirits, with the other actors;

and embroil the plot, by their interposition, without being seen or heard, but when to their own purpose.

THEOBALD.

196. ——————*and* wood,——————] Wood, *or* mad, wild, raving. POPE.

We meet with the word in Chaucer, in the character of the *Monk*, late edit. v. 184.

"What, should he studie, or make himselven *wood?*"

Spenser also uses it, *Æglogue III. March:*

"The elf was so wanton, and so *wode*."

"The name *Woden*," says Verstegan in his *Antiquities*, "signifies fierce or furious;" and in like sense we still retain it, saying when one is in a great rage, that he is *wood*, or taketh on, as if he were *wood*.

STEEVENS.

199. *You* draw me, *you hard-hearted* adamant;
But yet you draw not iron,—] I learn from Edward Fenton's *Certaine Secrete Wonders of Nature*, bl. let. 1569, that—"there is now a dayes a kind of adamant which draweth unto it fleshe, and the same so strongly, that it hath power to knit and tie together, two mouthes of contrary persons, and drawe the heart of a man out of his bodie without offendyng any parte of him." STEEVENS.

227. *Nor doth the wood lack worlds of company;*] The same thought occurs in the 2d Part of *King Henry VI.*

"A wilderness is populous enough,
"So Suffolk had thy heavenly company."

Again,

Again, in Marston's *Dutch Courtezan*, 1605:

"So could I live in desert most unknowen,
"Yourself to me enough were populous."

MALONE.

233. *The wildest hath not such a heart as you*]
"Mitius inveni quam te genus omne ferarum."

Ovid.

See Timon of Athens, act iv. sc. 1.

"———where he shall find
"The *unkindest beast more kinder than mankind.*"

S. W.

255. *Where* ox-lips———] The *ox-lip* is the greater *cowslip*.

So, in Drayton's *Polyolbion*, Song 15.

"To sort these flowers of showe, with other that were sweet,
"The cowslip then they couch, and th' *oxlip* for her meet."

STEEVENS.

255. *Quite over-canopy'd with luscious woodbine,*]
Thus all the old editions.

On the margin of one of my folios an unknown hand has written *lush* woodbine, which, I think is right.

This hand I have since discovered to be Theobald's.

JOHNSON.

Shakspere uses the word *lush* in *The Tempest*, act ii.

"How *lush* and lusty the grass looks? how green?"

STEEVENS.

Both *lush* and *luscious* are words of the same origin.

HENLEY.

274. ——*a roundel and a fairy song*;] *Rounds or roundels* are thus described by Sir John Davies, in his Orchestra, 1622:

" Then first of all he doth demonstrate plain
" The motions seven that are in nature found,
" *Upward and downward, forth and back again*
" *To this side, and to that, and turning round*;
" Whereof a thousand brawls he doth compound,
" Which he doth teach unto the multitude,
" And ever with a turn they must conclude.
" * * * * * * * * * * * * * *
" Thus when at first love had them marshalled,
" As erst he did the shapeless mass of things,
" He taught them *rounds* and *winding hays* to tread,
" And about trees to cast themselves in rings:
" As the two bears whom the first mover flings
" With a short turn about heaven's axletree,
" In a round dance for ever wheeling be."

REED.

A *roundell, rondill,* or *roundelay,* is used to signify a song beginning or ending with the same sentence, *redit in orbem.*

Puttenham, in his *Art of Poetry,* 1589, has a chapter *On the roundel, or sphere,* and produces what he calls, *A general resemblance of the roundel to God, the world, and the queen.* STEEVENS.

A *roundel*; that is, as I suppose, *a circular dance.* Ben Jonson seems to call *the rings* which such dances are supposed to make in the grass, *rondels.* Vol. V. *Tale of a Tub,* p. 23.

" I'll

"I'll have no *rondels*, I, in the queen's paths."
TYRWHITT.

275. *Then*, for *the third part of a minute, hence* :] So the old copies. But the queen sets them work, that is, to keep them employed for the remainder of the night; the poet, undoubtedly, intended her to say, Dance your round, and sing your song, and then instantly (before the third part of a minute) begone to your respective duties. THEOBALD.

Dr. Warburton reads:

——*for the third part of the* midnight.

The persons employed are *fairies*, to whom the third part of a minute might not be a very short time to do such work in. The critick might as well have objected to the epithet *tall*, which the fairy bestows on the *cowslip*. But Shakspere, throughout the play, has preserved the proportion of other things in respect of these tiny beings, compared with whose size, a cowslip might be tall, and to whose powers of execution, a minute might be equivalent to an age.
STEEVENS.

277. ——*with* rear-mice——] A *rere-mouse* is a bat, a *mouse* that *rears* from the ground by the aid of wings. So, in *Albertus Wallenstein*, 1640:

"——dull
"Half-spirited souls, who strive on *rere-mice* wings."

Again, in Ben Jonson's *New-Inn*:

"——I keep no shades
"Nor shelters, I, for either owls or *rere-mice*."
STEEVENS.

280.

280. ——*quaint* spirits:——] For this Dr. Warburton reads, against all authority:

——*quaint* sports——

But Prospero, in *The Tempest*, applies *quaint* to Ariel.

JOHNSON.

"Our quaint *spirits*." Dr. Johnson is right in the word, and Dr. Warburton in the interpretation. A *spirit* was sometimes used for a *sport*. In Decker's play, *If it be not good the Devil is in It*, the king of Naples says to the devil Ruffman, disguised in the character of Shalcan:

"Now Shalcan, some new *spirit? Ruff.* A thousand wenches stark-naked to play at *leap-frog*. *Omnes.* O rare sight!" FARMER.

297. *Hence, away*, &c.] This, according to all the editions, is made part of the song; but I think without sufficient reason, as it appears to be spoken after the song is over. In the quarto 1600, it is given to the 2d Fairy; but the other division is better.

STEEVENS.

302. *Be it ounce,*——] The ounce is a small tiger, or tiger-cat. JOHNSON.

317. *O, take the sense, sweet, of my* innocence;

Love takes the meaning, in love's conference.]

Lysander in the language of love professes, that as they have one heart, they shall have one bed; this Hermia thinks rather too much, and entreats him to *lie further off*. Lysander answers:

O take the sense, sweet, of my innocence;

understand

understand *the meaning of my innocence*, or *my innocent meaning*. Let no suspicion of ill enter thy mind:

Love takes the meaning, in love's conference.

In the conversation of those who are assured of each other's kindness, not *suspicion* but *love takes the meaning*. No malevolent interpretation is to be made, but all is to be received in the sense which *love* can find, and which *love* can dictate. JOHNSON.

The latter line is certainly intelligible as Dr. Johnson has explained it; but, I think, it requires a slight alteration to make it connect well with the former. I would read:

Love take *the meaning in love's conference.*

That is, Let *love take the meaning*. TYRWHITT.

There is no occasion for alteration. The idea is exactly similar to that of St. Paul: "Love thinketh no evil." HENLEY.

320. —we can *make of it:*] The folio, instead of *we can*, reads *can you*. STEEVENS.

321. ——*interchained*——] Thus the quarto; the folio *interchanged*. STEEVENS.

326. *Now much beshrew*, &c.] This word, of which the etymology is not exactly known, implies a sinister wish, and means the same as if she had said "now *ill befall* my manners," &c. It is used by Heywood in his *Iron Age*, 1632:

"*Beshrew* your amorous rhetorick."

Again,

"Well, Paris, I *beshrew* you, with my heart."

STEEVENS.

See Minshew's etymology of it, which seems to be an imprecation or wish of such evil to one, as the venomous biting of the *shrew-mouse.* TOLLET.

349. *Near to this lack-love, this kill-courtesy.*] Mr. Theobald and Sir T. Hanmer, for the sake of the measure, leave out *this lack-love.* I have only omitted the words *to* and *this.* STEEVENS.

The old copy has not *to.* Might we not therefore adhere to it, and at the same time preserve the measure, by printing the line thus:

Near this lack-love, this kill-court'sy.

We meet with the same abbreviation in our author's *Venus and Adonis*:

"They all strain *court'sy*, who shall cope him first." MALONE.

358. ——*wilt thou* darkling *leave me?*——] So, in the *Two Angry Women of Abington*, 1599: "—we'll run away with the torch, and leave them to fight *darkling*." The word is likewise used by Milton. STEEVENS.

361. ——*my grace.*] My acceptableness, the favour that I can gain. JOHNSON.

385. *Not Hermia, but Helena I love:*] The first folio has:

——but Helena *now* I love. MALONE.

391. ——touching *now the* point *of humain skill,*] *i. e.* my senses being now at their utmost height of perfection. So, in *K. Henry VIII.*

"I have *touch'd* the highest *point* of all my greatness." STEEVENS.

392.

392. *Reason becomes the marshal to my will,*] That is, My will now follows reason. JOHNSON.

So, in *Macbeth*:

"Thou *marshal'st* me the way that I was going."
STEEVENS.

404. ——*true gentleness.*] *Gentleness* is equivalent to what, in modern language, we should call the *spirit of a gentleman.* PERCY.

412. ————*those* they *did deceive*;] The folio reads—*that* did deceive. MALONE.

422. *And you*—] Instead of *you*, the elder folio reads *yet.* Mr. Pope first gave the right word from the quarto 1600. STEEVENS.

426. *Speak, of all loves*;—] *Of all loves*, is an adjuration more than once used by our author. So, *Merry Wives*, &c. act ii.

"————to send her your little page, *of all loves.*" STEEVENS.

428. Or *death, or you*, &c.] The folio 1623, and the quarto 1600, instead of the first *or*, read *either.*
STEEVENS.

ACT III.

Line 1. *ENTER Quince*, &c.] The two quartos 1600, and the folio, read only, *Enter the Clowns.*

STEEVENS.

13. *By'rlakin, a parlous fear.*] By our *ladykin*, or *little lady*, as *ifakins* is a corruption of *by my faith.* The former is used in *Preston's Cambyses:*

"The clock hath stricken vive ich think *by laken.*"

Again, in *Magnificence*, an ancient folio interlude, written by Skelton, and printed by Rastell:

"*By our lakin*, syr, not by my will."

Parlous, a word corrupted from *perilous*, i. e. dangerous. So, Phaer and Twyne translate *Virg. Æn.* lib. vii. 302:

"*Quid Syrtes, aut Scylla mihi, quid vasta Charybdis*
"*Profuit?*"
"What good did Scylla me? What could prevail Charybdis wood?
"Or Sirtes *parlous* sands?" STEEVENS.

75. —*that* brake;——] *Brake* a *thicket* or *bush.*

Brake, in the west of England, is used to express a large extent of ground over-grown with furze, and appears both here and in the next scene to convey the same idea:

"The

" The shallowest thick skin of the barren sort
" Forsook his scene, and enter'd in a *brake*."

HENLEY.

85. *So* doth *thy breath*,—] The old copies concur in reading:

So hath *thy breath*,———

Mr. Pope, I believe, first made the alteration.

STEEVENS.

86. ———*stay thou but ere a* whit,] In the old editions:

———*stay thou but here a* while;

The verses should be alternately in rhime; but *sweet* in the close of the first line, and *while* in the third, will not do for this purpose. The author, doubtless, gave it:

———*stay thou but here a* whit;

i. e. a little while: for so it signifies, as also any thing of no price or consideration; a trifle: in which sense it is very frequent with our author.

THEOBALD.

88. ——*than e'er play'd* here!] I suppose he means in that theatre where the piece was acting.

STEEVENS.

95. ——*juvenal*,——] *i. e.* young man. So, Falstaff, "—the *juvenal* thy master." STEEVENS.

100. ——cues *and all.*] A *cue*, in stage cant, is the last words of the preceding speech, and serves as a hint to him who is to speak next. So *Othello*:

" Were it my *cue* to fight, I should have known it
" Without a prompter."

So, in the *Return from Parnassus*:

"Indeed, master *Kempe*, you are very famous: but that is as well for works in print, as your part in *cue*."

Kempe was one of *Shakspere*'s fellow comedians.

STEEVENS.

103. *If I were fair, Thisby, I were only thine:*] I think, this ought to be pointed differently:—If I were, [*i. e.* as true, &c.] fair Thisbe, I were only thine.

MALONE.

107. *Through bog, through bush, through brake, through brier*;] Here are two syllables wanting. Perhaps, it was written:

Through bog, through mire,—— JOHNSON.

113. ——*to make me afeard.*] *Afeard* is from *to fear*, by the old form of the language, as *an hungered*, from *to hunger*. So *adry*, for *thirsty*. JOHNSON.

114. *O Bottom, thou art chang'd! what do I see on thee?*] It is plain by Bottom's answer, that Snout mentioned an *ass's head*. Therefore we should read:

Snout. *O Bottom, thou art changed! what do I see on thee?*

An ass's head? JOHNSON.

125. *The* ousel-*cock*,——] The *ousel*-cock is generally understood to be the cock blackbird. Ben Jonson uses the word in *The Devil is an Ass*:

"——stay till cold weather come,

"I'll help thee to an *ouzel* and a field-fare."

P. Holland, however, in his translation of Pliny's *Natural History*, B. X. c. 24. represents the *ouzle* and

the

the *blackbird*, as different birds. See also Sir Ashton Lever's *Museum*.

127. *The* throstle *with his note so true*,] So, in the old metrical romance of *The Squhr of Low Degree*, bl. let. no date:

"The pee and the popinjaye,
"The *thrustele*, sayinge both nyght and daye."

Again, in the first book of Gower *De Confessione Amantis*, 1554:

"The *throstle* with the nightingale."

It appears from the following passage in Thomas Newton's *Herball to the Bible*, 8vo. 1587, that the *throstle* is a distinct bird from the *thrush*. "—There is also another sorte of myrte or myrtle which is wild, whose herries the mavises, *throssels*, owsells, and thrushes, delite much to eate." STEEVENS.

131. —*plain-song cuckow*, &c.] That is, the cuckoo, who, having no variety of strains, sings in *plain song*, or in *plano cantu*, by which expression the uniform modulation or simplicity of the *chaunt* was anciently distinguished, in opposition to *prick-song*, or varie-gated musick sung by note. Skelton introduces the birds singing the different parts of the service of the funeral of his favourite sparrow: among the rest is the cuckoo. P. 277. edit. Lond. 1736:

"But with a large and a long
"To keep just *playne songe*
"Our chanter shall be your *cuckoue*."

WARTON.

" Our life is a *plain song* with cunning penn'd."
Return from Parnassus.

Again, in *Hans Beer-pot's Invisible Comedy*, &c.

" The cuckoo sings not worth a groat
" Because she *never changeth note.*" STEEVENS.

138. *Mine ear is much enamour'd of thy note;*
So is mine eye enthralled to thy shape;
And thy fair virtue's force, perforce doth move me,
On the first view to say, to swear, I love thee.]

These lines are in one quarto of 1600, the first folio of 1623, the second of 1632, and the third of 1664, &c. ranged in the following order:

Mine ear is much enamour'd of thy note,
On the first view to say, to swear, I love thee;
So is mine eye enthralled to thy shape,
And thy fair virtue's force (perforce) doth move me.

This reading I have inserted, not that it can suggest any thing better than the order to which the lines have been restored by Mr. Theobald from another quarto, but to shew that some liberty of conjecture must be allowed in the revisal of works so inaccurately printed, and so long neglected. JOHNSON.

146. ——*gleek*——] Joke or scoff. POPE.

Gleek was originally a game at cards. The word is often used by our ancient comick writers in the same sense as by our author.

So, in *Mother Bombie*, 1594:

" There's *gleek* for you, let me have my gird."

Mr. Lambe observes in his notes on the ancient metrical

trical history of the *Battle of Floddon*, that in the north to *gleek* is to *deceive*, or *beguile*; and that the reply made by the queen of the fairies, proves this to be the meaning of it. STEEVENS.

166. ——*Where shall we go?*] Perhaps this question should be proposed by the four fairies together.

STEEVENS.

169. ——*dewberries,*] *Dewberries* strictly and properly are the fruit of one of the species of wild bramble called the creeping or the lesser bramble: but as they stand here among the more delicate fruits, they must be understood to mean raspberries, which are also of the bramble kind. HAWKINS.

Dewberries are *gooseberries*, which are still so called in several parts of the kingdom. HENLEY.

173. ——*the fiery glow-worm's eyes,*] I know not how Shakspere, who commonly derived his knowledge of nature from his own observation, happened to place the glow-worm's light in his eyes, which is only in his tail. JOHNSON.

180. ——*hail!*] Out of the four fairies, only three address themselves to Bottom. If this salutation be given to the second fairy, the repetition of the same word will serve for the other two.

STEEVENS.

184. *I shall desire you of more acquaintance,*——] This line has been very unnecessarily altered. The same mode of expression occurs in *Lusty Juventus*, a morality, 1561:

"I shall desire *you of* better acquaintance."

Such phraseology was very common to many of our ancient writers.

So, in *An Humourous Day's Mirth*, 1599:

"I do desire you *of* more acquaintance."

Again, in Greene's *Groatsworth of Wit*, 1621:

"——craving you *of* more acquaintance."

STEEVENS.

I shall desire you of more acquaintance, good master Cobweb; If I cut my finger I shall make bold with you.] In *The Mayde's Metamorphosis*, a comedy, by Lilly, there is a dialogue between some foresters and a troop of fairies, very similar to the present.

"*Mopso.* I pray you, sir, what might I call you?

"1 *Fai.* My name is Penny.

"*Mopso.* I am sorry I cannot purse you.

"*Frisco.* I pray you, sir, what might I call you?

"2 *Fai.* My name is Cricket.

"*Fris.* I would I were a chimney for your sake."

The Maid's Metamorphosis was not printed till 1600, but was probably written some years before.

MALONE.

188. ——*mistress* Squash, *your mother*,] A *squash* is an immature peascod. So, in *Twelft Night*, act i.

"—as a *squash* is before 'tis a peascod."

STEEVENS.

193. ——*patience*] By *patience* is meant, standing still in a mustard pot to be eaten with the beef, on which it was a constant attendant. COLLINS.

203. ——*my* love's *tongue*—] The old copies read:

—*my*

———*my* lover's *tongue*——— STEEVENS.

208. *What* night-rule———] *Night-rule* in this place should seem to mean, what frolick of the night, what revelry is going forward ?

It appears, from the old song of *Robin Goodfellow*, in the third volume of Dr. Percy's *Reliques of Ancient English Poetry*, that it was the office of this waggish spirit "to viewe the night-sports." STEEVENS.

212. ———*patches*,———] Puck calls the players, "a crew of *patches*." A common opprobrious term, which probably took its rise from *Patch*, cardinal Wolsey's fool. In the western counties, *cross-patch* is still used for *perverse, ill-natur'd fool*. WARTON.

The name was rather taken from the *patch'd* or *pyed* coats worn by the fools or jesters of those times.

So, in the *Tempest*:

"——what a *py'd* Ninny's this?"

Again, in *Preston's Cambyses*:

"Hob and Lob, ah ye country *patches!*"

Again, in the *Three Ladies of London*, 1584:

"It is simplicitie, that *Patch*." STEEVENS.

220. ——*nowl*——] A head. Saxon. JOHNSON.

So, Chaucer, in *The History of Beryn*, 1524:

"No sothly, quoth the steward, it lieth all in thy *noll*,

"Both wit and wysdom," &c.

Again, in the *Three Ladies of London*, 1584:

"One thumps me on the neck, another strikes me on the *nole*." STEEVENS.

222. ——*minnock*——] This is the reading of the old quarto, and I believe right. *Minnekin*, now *minx*, is a nice trifling girl. *Minnock* is apparently a word of contempt. JOHNSON.

The folio reads *mimmick*; perhaps for *mimick*, a word more familiar than that exhibited by one of the quartos, for the other reads, *minnick*. STEEVENS.

I believe the reading of the folio is right:

And forth my *mimick* comes.

The line has been explained as if it related to *Thisbe*, but it does not relate to her, but to *Pyramus*. *Bottom* had just been playing that part, and had retired into the brake. "Anon his *Thisbe* must be answered, *And forth my mimick* (*i. e.* my actor) *comes*." In this there seems no difficulty.

Mimick is used as synonymous to *actor*, by Decker, in his *Guls's Hornebooke*, 1609: "Draw what troope you can from the stage after you: the *mimicks* are beholden to you for allowing them elbow-room." Again, in his *Satiromastix*, 1602: "Thou [B. Jonson] hast forgot how thou amblest in a leather pilch by a play-waggon in the highway, and took'st mad *Jeronymo*'s part, to get service amongst the *mimicks*." MALONE.

224. ————*sort*,] Company. So above:

"————*that barren* sort;"

and in Waller:

"*A* sort *of lusty shepherds strive*." JOHNSON.

So, in Chapman's *May-day*, 1611:

"—though

" —though we never lead any other company than a *sort* of quart pots." STEEVENS.

228. *And, at our stamp,*—] This seems to be a vicious reading. Fairies are never represented stamping, or of a size that should give force to a stamp; nor could they have distinguished the stamps of Puck from those of their own companions. I read:

And at a stump *here o'er and o'er one falls.*

So Drayton:

" *A pain he in his head-piece feels,*
" *Against* a stubbed tree *he reels,*
" *And up went poor hobgoblin's heels;*
" *Alas, his brain is dizzy.*——
" *At length upon his feet he gets,*
" *Hobgoblin fumes, Hobgoblin frets,*
" *And as again he forward sets,*
" *And through the bushes scrambles,*
" *A* stump *doth* trip him *in his pace,*
" *Down fell poor Hob upon his face,*
" *And lamentably tore his case,*
" *Among the briers and brambles.*" JOHNSON.

I adhere to the old reading. The *stamp* of a fairy might be efficacious though not loud; neither is it necessary to suppose, when supernatural beings are spoken of, that the size of the agent determines the force of the action. That fairies *stamped* to some purpose, may be known from the following psssage in *Olaus Magnus de Gentibus Septentrionalibus.*——" Vero saltem *adeo profundè in terram impresserant,* ut locus

insigni

insigni ardore orbiculariter peresus, non parit arenti redivivum cespite gramen." Shakspere's own authority, however, is most decisive. See the conclusion of the first scene of the fourth act:

" Come, my queen, take hand with me,
" And *rock* the ground whereon these sleepers be." STEEVENS.

Honest Reginald Scott, says " Our grandams maides were wont to set a boll of milke before Incubus and his cousine Robin Goodfellow, for grinding of malt or mustard, and sweeping the house at midnight: and—that he would chafe exceedingly, if the maid or good wife of the house, having compassion of his nakedness, laid aside clothes for him, besides his messe of white bread and milk, which was his standing fee. For in that case he saith; What have we here? Hemton, hamten, here will I never more tread nor *stampen*." *Discoverie of Witchcraft*, 1584, p. 85. REMARKS.

233. *Some, sleeves; some, hats:*——] There is the like image in Drayton of queen Mab and her fairies flying from Hobgoblin:

" *Some tore a ruff, and some a gown,*
" *'Gainst one another justling;*
" *They flew about like chaff i'th' wind,*
" *For haste some left their masks behind,*
" *Some could not stay their gloves to find,*
" *There never was such bustling.*" JOHNSON.

239. ——*latch'd*——] Or letch'd, lick'd over, *lecher*, to lick, French. HANMER.

In

In the North, it signifies to *infect*. STEEVENS.

251. *Being o'er shoes in blood,*——] An allusion to the proverb, *Over shoes, over boots.* JOHNSON.

258. ——noon-tide *with the Antipodes.*] So, in *The Death of Robert Earl of Huntingdon*, 1601:

"And dwell one month *with the* Antipodes."

Again, in *K. Richard II.*

"While we were wand'ring *with the* Antipodes."

STEEVENS.

260. —*so dead,*—] So, in the Second Part of *Henry IV.* act i. sc. 3.

"*Even such a man, so faint, so spiritless,*
"*So dull, so* dead, *in look, so woe-begone.*"

STEEVENS.

273. —*O brave touch!*] *Touch* in Shakspere's time was the same with our *exploit*, or rather *stroke*. A brave touch, a noble stroke, *un grand coup*. "*Mason was very merry, pleasantly playing both the shrewd* touches *of many curst boys, and the small discretion of many lewd school-masters.*" Ascham. JOHNSON.

A *touch* anciently signified a *trick*. In the old black letter story of *Howleglas*, it is always used in that sense: "—for at all times he did some mad *touch*."

STEEVENS.

277. —*mispris'd*—] Mistaken; so below *misprision* is mistake. JOHNSON.

283. *And from thy hated presence part I* so:] *So* has been supplied by some of the modern editors.

MALONE.

288. *For debt that bankrupt* sleep——] The first and second

second folio read—*slip*. The same error has, perhaps, happened in *Measure for Measure*:

"Which for these nineteen years we have let *slip*." MALONE.

306. *Hit with Cupid's archery,*] This alludes to what was said before:

———*the bolt of Cupid fell,*
It fell upon a little western flower
Before milk-white, now purple with love's wound.

STEEVENS.

344. —*Taurus' snow,*] Taurus is the name of a range of mountains in Asia. JOHNSON.

347. *This* princess *of pure white,*—] Thus all the editions to Sir T. H.'s. He reads:

This pureness *of pure white*;

and Dr. Warburton follows him. The old reading may be justified from a passage in Sir Walter Raleigh's *Discovery of Guiana*, where the pine-apple is called *The princess of Fruits*. Again, in *Wyatt's Poems*, "Of beauty *princesse* chief." STEEVENS.

In the *Winter's Tale* we meet with a similar expression:

"———good sooth, she is
"The *Queen of curds and cream.*" MALONE.

———*seal of bliss!*] He has in *Measure for Measure*, the same image:

"*But my kisses bring again,*
"Seals of love, *but seal'd in vain.*" JOHNSON.

353. —*join, in souls,*—] *i. e.* join heartily, unite in the same mind.

Shakspere in *Henry V.* uses an expression not unlike this :

" *For we will hear, note, and believe* in heart;"

i. e. heartily believe: and in *Measure for Measure*, he talks of electing with *special soul*. In *Troilus and Cressida*, Ulysses, relating the character of Hector as given him by Æneas, says:

" ——————with *private soul*

" Did in great Ilion thus translate him to me."

And, in *All Fools*, by Chapman, 1605, is the same expression as that for which I contend:

" Happy, *in soul*, only by winning her."

Again, in a Masque called *Luminalia*, or *The Festival of Light*, 1637:

" You that are chief *in souls*, as in your blood."

Again, in *Pierce Pennyless his Supplication to the Devil*, 1595:

" ——whose subversion *in soul* they have vow'd."

Again, in Warner's *Albion's England*, 1602. B. XII. ch. 75.

" Could all, *in soul*, of very God say as an Ethnick said

" To one that preached Hercules?"——

Sir T. Hanmer would read—*in flouts*; Dr. Warburton *insolents*. STEEVENS.

I rather believe the line should be read thus:

But you must join, ILL *souls, to mock me too?*

Ill is often used for *bad, wicked*. So, in the *Sea Voyage* of Beaumont and Fletcher, act iv. sc. 1.

" They did begin to quarrel like *ill* men;

which I cite the rather, because *ill* had there also been changed into *in*, by an error of the press, which Mr. Sympson has corrected from the edition 1647.

TYRWHITT.

This is a very reasonable conjecture, though I think it hardly right. JOHNSON.

We meet with this phrase in an old poem by Robert Dabourne:

"———Men shift their fashions—
"They are *in souls* the same." FARMER.

360. *A trim exploit, a manly enterprize*, &c.] This is written much in the manner and spirit of Juno's reproach to Venus in the 4th book of the *Æneid*:

"Egregiam verò laudem et spolia ampla refertis,
"Tuque puerque tuus; magnum et memorabile nomen,
"Una dolo divûm si fœmina victa duorum est."

STEEVENS.

363. ——Extort
A poor soul's patience,—] Harass, torment. JOHNSON.

374. *My heart* to *her*——] We should read:
My heart with *her but as guest-wise sojourn'd.*

So, Prior:

"*No matter what beauties I saw in my way,*
"*They were but my visits, but thou art my home.*"

JOHNSON.

So, in our author's 109th Sonnet:

"This

" This is my *home* of love; if I have rang'd,
" Like him that travels, I *return* again."

MALONE.

379. *Lest, to thy peril, thou* aby *it dear.*] The folio has *abide.* MALONE.

386. ——thy *sound.*] Fol.—*that* sound. MALONE.

392. ——*all yon fiery O's*——] Shakspere uses O for a circle. So, in the prologue to *Henry V.*

" ————can we crowd
" Within this little *O*, the very casques
" That did affright the air at Agincourt?"

Again, in the *Partheneia Sacra*, 1633:

" —the purple canopy of the earth, powder'd over and beset with silver *o'es*, or rather an azure vault," &c. STEEVENS.

D'Ewes's *Journal of Queen Elizabeth*'s *Parliament*, p. 650, mentions a patent to make spangles and *o'es* of gold; and I think haberdashers call small curtain rings, *O's*, as being circular. TOLLET.

This *little O* in the passage from *Henry V.* refers, I apprehend, to the orbicular form of the globe theatre. HENLEY.

398. —*in spight* of *me.*] I read, *in spite* to *me.* JOHNSON.

407. —artificial *gods,*] *Artificial* is ingenious, artful. STEEVENS.

408. *Have with our* neelds, *&c.*] *Neelds* for *needles*, a common contraction in the inland counties at this day. See Gammer Gurton's *Needle.*

Again, in Sir Arthur Gorges's translation of Lucan, 1614:

"Thus Cato spake, whose feeling words
"Like pricking *neelds*, or points of swords," &c.

Again, in *Pericles Prince of Tyre*, 1609:

"Deep clerks she dumbs, and with her *neeld* composes
"Nature's own shape."

Again, in Stanyhurst's *Virgil*, 1582:

"—On *neeld*-wrought carpets."

The same ideas occur in *Pericles Prince of Tyre*, 1609:

"———she
"Would ever with Marina be:
"Be't when they weav'd the sleded silk,
"With fingers long, small, white as milk,
"Or when she would with sharp *neeld* wound
"The cambrick," &c.

In the age of Shakspere many contractions were used. Ben Jonson has *wher* for *whether* in the prologue to his *Sad Shepherd*; and in the earl of Sterline's *Darius* is *sport* for *support*, and *twards* for *towards*.

STEEVENS.

441. *Ay, do*, persever,—] *Persever* is the reading of all the old copies. The word was formerly so pronounced. Thus our author in *All's Well that End's Well*, act iv.

"———say thou art mine, and ever
"My love, as it begins, so shall *persever*."

So, in Glapthorne's *Argalus and Parthenia*, 1639:

"—for

" ———for ever
" May they in love and union still *persever*."

STEEVENS.

446. —*such an* argument.] Such a *subject* of light merriment. JOHNSON.

So, in the first part of *King Henry IV.* act ii.

" —it would be *argument* for a week," &c.

STEEVENS.

455. ———*than her weak* prayers.] The old copies read:

———*than her weak* praise. STEEVENS.

A modern editor very plausibly reads—than her weak *prays*. The using the verb as a substantive is much in our author's manner; and the transcriber's ear might have deceived him here as in many other places. MALONE.

492. ——*you canker-blossom!*] The *canker-blossom* is not in this place the blossom of the *canker* or *wild rose*, which our author alludes to in *Much Ado About Nothing*, act i.

" I had rather be a *canker* in a hedge
" Than a rose in his grace;"

but a worm that preys on the leaves or buds of flowers, always beginning in the middle. So, in this play, act ii.

" Some to kill *cankers* in the musk-rose buds."

STEEVENS.

529. " ———*how* fond I *am*.] *Fond*, i. e. foolish. STEEVENS.

543. *You* minimus,—] Shakspere might have given it:

"*You* Minim, you"——

i. e. You *Diminutive* of the creation, you *reptile*, as in Milton. THEOBALD.

543. ——*of hind'ring* knot-grass *made*;] It appears that *knot-grass* was anciently supposed to prevent the growth of any animal or child.

Beaumont and Fletcher mention this property of it in *The Knight of the Burning Pestle*:

"Should they put him into a straight pair of gaskins, 'twere worse than *knot-grass*, he would never grow after it."

Again, in *The Coxcomb*:

"We want a boy extremely for this function, kept under, for a year, with milk and *knot-grass*." Daisy-roots were supposed to have had the same effect.

That prince of verbose and pedantick coxcombs, Richard Tomlinson, apothecary, in his translation of *Renodæus his Dispensatory*, 1657, informs us that *knot-grass* "is a low reptant hearb, with exile, copious, nodose, and geniculated branches." Perhaps no hypochondriack is to be found who might not derive his cure from the perusal of any single chapter in this work. STEEVENS.

550. *Thou shalt* aby *it.*] To *aby* is to pay dear for, to suffer. So, in the *Downfall of Robert Earl of Huntingdon*, 1601:

"Had I sword and buckler here,
"You should *aby* these questions."

The word has occured before in this play.

Again, in *The Pinner of Wakefield*, 1599:

"—but thou shalt dear *aby* this blow."
STEEVENS.

The folio reads,——*abide it*. MALONE.

561. *I am amaz'd, and know not what to say.*] This line is not in the folio. MALONE.

563. ——*thy knaveries* willingly.] The quarto in 1600 reads *wilfully*. STEEVENS.

569. ——*so* sort,] So happen in the issue. JOHNSON.

So, in *Monsieur D'Olive*, 1606:

"—never look to have any action *sort* to your honour." STEEVENS.

584. ——*virtuous property*,] Salutiferous. So he calls, in the *Tempest*, *poisonous* dew, *wicked* dew. JOHNSON.

599. ——*damned spirits all*,

That in cross-ways *and* floods *have burial*,]

i. e. The ghosts of self-murderers, who are buried in cross-roads; and of those who being drowned, were condemned (according to the opinion of the ancients) to wander for a hundred years, as the rites of sepulture had never been regularly bestowed on their bodies. That the waters were sometimes the place of residence for *damned spirits*, we learn from the ancient bl. let. Romance of *Syr Eglamoure of Artoys*, no date:

"Let some preest a gospel saye
"For doute of *fendes in the flode*." STEEVENS.

The laying of ghosts in the *red-sea* is a circumstance sufficiently notorious. An account of the origin of these

these notions may be seen in a note on the bishop of London's Lectures on the Hebrew Poetry, translated by Mr. Gregory. HENLEY.

606. *I with the* morning's love *have oft made sport*;] Thus all the old copies, and I think, rightly. Tithonus was the husband of Aurora, and Tithonus was no *young* deity. So, in *The Fawne*, by J. Marston, 1606:

" *Aurora* yet keeps chaste *old Tithan*'s bed;
" Yet blushes at it when she rises."

Again, in *Aurora*, a collection of sonnets, by lord *Sterline*, 1604:

" And why should *Tithon* thus, whose day grows late,
" Enjoy *the morning's love* ?"

Again, in Spenser's *Faery Queen*, B. III. c. 3.

" As faire *Aurora* rising hastily,
" Doth by her blushing tell that she did lye
" All night in *old Tithonus' frozen* bed."

Again, in the *Faithful Shepherdess* of Beaumont and Fletcher:

" ———O, lend me all thy red,
" Thou shame-fac'd morning, when from *Tithon*'s bed
" Thou risest *ever-maiden!*"

How such a waggish spirit as the King of the Fairies might make sport with an antiquated lover, or his mistress in his absence, may be easily understood. Dr. Johnson reads with all the modern editors, " I with the *morning light*," &c. STEEVENS.

641.

641. *Ho, ho, ho! coward, why comest thou not?*] It may be remarked that this exclamation is peculiar to *Puck*. In the old Song printed by Peck, in which he relates all his gambols, he concludes every verse with *Ho, ho, ho!* He here forgets his assumed character.

REMARKS.

647. ——*buy this dear,*] i. e. *thou shalt dearly pay for this*. Though this is sense, and may well enough stand, yet the poet perhaps wrote *thou shalt 'by it dear*. So, in another place, *thou shalt* aby it. So, *Milton*,

"*How* dearly I abide *that boast so vain.*"

JOHNSON.

674. *When thou wak'st,*

Thou tak'st, &c.] The second line would be improved I think, both in its measure and construction, if it were written thus: *When thou wak'st,* See *thou tak'st, True delight,* &c. TYRWHITT.

682. *Jack shall have Jill,* &c.] These three last lines are to be found among *Heywood's Epigrams on three hundred Proverbs.* STEEVENS.

ACT IV.

Line 1. I SEE no reason why the fourth act should begin here, when there seems no interruption of the action. In the old quartos of 1600, there is no division of acts, which seems to have been afterwards arbitrarily made in the first folio, and may therefore be altered at pleasure. JOHNSON.

2. —*do* coy,] To *coy* is to sooth, to stroke. So, in the *Arraignment of Paris*, 1584:

"Plays with Amyntas' lusty boy, and *coys* him in the dales."

Again, in Warner's *Albion's England*, 1602. B. VI. ch. 30.

"And whilst she *coys* his sooty cheeks, or curls his sweaty top."

Again, in Sir A. Gorges's translation of Lucan, B. IX.

"————his sports to prove,
"*Coying* that pow'rful queen of *love*"

STEEVENS.

19. ——*neif*,——] *i. e.* fist. *Henry IV.* act ii.

"*Sweet night, I kiss thy* neif." GREY.

22. —*cavalero Cobweb*——] Without doubt it should be *cavalero Pease-blossom*; as for *cavalero Cobweb*, he had just been dispatched upon a perilous adventure. GREY.

30. —*the* tongs—] The old rustick musick of the *tongs and key*. The folio has this stage direction. ——"*Musicke, Tongs, Rurall Musicke.*" STEEVENS.

42. In the former editions—*and be* always *away*.] What! was she giving her attendants an everlasting dismission? No such thing; they were to be still upon duty. I am convinced the poet meant;

————*and be* all ways *away*.

i. e. disperse yourselves, and scout out severally, in your *watch*, that danger approach us from no quarter. THEOBALD.

Mr.

Mr. Upton reads:

And be away—away. JOHNSON.

Mr. Heath would read:—and be *always i' th' way.*

STEEVENS.

44. ———*the* female *ivy*——] Shakspere calls it *female* ivy, because it always requires some support, which is poetically called its husband. So Milton:

"———led the vine

"To wed *her* elm: she *spous'd* about him twines

"Her *marriageable* arms"———

"Ulmo conjuncta *marito.*" Catull.

"Platanusque *cælebs*

"Evincet ulmos. *Hor.* STEEVENS.

———the *female* ivy so

Enrings the barky *fingers* of the elm.] Though the *ivy* here represents the *female*, there is, notwithstanding, an evident reference in the words *enrings* and *fingers* to the *ring* of the *marriage rite.*

HENLEY.

50. —*sweet* savours——] The first edition reads *favours.* STEEVENS.

91. *Dance in duke Theseus' house triumphantly,*

And bless it to all FAIR *posterity.*] We should read:

———*to all* FAR *posterity.*

i. e. to the remotest posterity. WARBURTON.

97. *Then, my queen, in silence* sad,

Trip we after the night's shade:] Mr. Theobald says, *why sad? Fairies are pleased to follow night.* He will have it *fade*; and so, to mend the rhime, spoils both

both the sense and grammar. But he mistakes the meaning of *sad*; it signifies only grave, sober; and is opposed to their dances and revels, which were now ended at the singing of the morning lark. —So *Winter's Tale*, act iv.——"*My father and the gentlemen are in* SAD *talk.*" For *grave* or *serious*.

WARBURTON.

106. ——*our observation is perform'd:*] The honours due to the morning of *May*. I know not why Shakspere calls this play a *Midsummer Night's Dream*, when he so carefully informs us that it happened on the night preceding *May*-day. JOHNSON.

The title of this play seems no more intended to denote the precise *time of the action*, than that of the *Winter's Tale*; which we find, was at the season of sheep-shearing. FARMER.

109. *Uncouple in the western valley; go:*] The folio reads:

Uncouple in the western valley *let them* go.

Shakspere might have written:

Uncouple*d* in the western valley let them go.

MALONE.

115. ————*they bay'd the bear*] Thus all the old copies. And thus in Chaucer's *Knight's Tale*, v. 2020. late edit:

"The hunte ystrangled with the wild *beres.*"

Bearbaiting was likewise once a diversion esteemed proper for royal personages, even of the softer sex. While the princess Elizabeth remained at Hatfield-House, under the custody of Sir Thomas Pope, she

was

was visited by queen Mary. The next morning they were entertained with a grand exhibition of *bear-baiting, with which their highnesses were right well content.* See Life of Sir Thomas Pope, cited by Warton in his History of English Poetry, Vol. II. p. 391.

STEEVENS.

Holinshed, with whose histories our poet was well acquainted, says "the *beare* is a beast commonlie hunted in the East countries." See Vol. I. p. 206; and in p. 226, he says, "Alexander at vacant times hunted the tiger, the pard, the bore, and the *beare*." Pliny, Plutarch, &c. mention bear-hunting. Turberville, in his *Book of Hunting*, has two chapters on hunting the *bear*. As the persons mentioned by the poet are foreigners of the heroick strain, he might perhaps think it nobler sport for them to hunt the *bear* than the *boar*. Shakspere must have read the *Knight's Tale* in Chaucer, where are mentioned Theseus's "white alandes [grey-hounds] to huntin "at the lyon, or the wild *bere*." TOLLET.

117. *Such gallant* chiding;——] *Chiding*, in this instance, means only *sound*. So, in *Henry VIII.*

"As doth a rock against the *chiding* flood."

Again, in *Humour out of Breath*, a comedy, by John Day, 1608:

"——I take great pride

"To hear soft musick, and thy shrill voice *chide*."

Again, in the 22d chapter of Drayton's *Polyolbion*:

"—drums and trumpets *chide*."— STEEVENS.

121. *My hounds are bred*, &c.] This passage has been imitated by Lee in his *Theodosius:*

" Then through the woods we chac'd the foaming boar,
" With hounds that open'd like Thessalian bulls,
" Like tygers flew'd, and sanded as the shore,
" With ears and chests that dash'd the morning dew." MALONE.

122. *So* flew'd,——] Sir T. Hanmer justly remarks, that *flews* are the large chaps of a deep-mouth'd hound. Sir Arthur Golding uses this word in his translation of *Ovid's Metamorphoses*, finished 1567, a book with which Shakspere appears to have been well acquainted. The poet is describing Actæon's hounds, B. III. p. 33. b. 1603. Two of them, like our author's, were of Spartan kind, bred from a Spartan bitch and a Cretan dog:

" —with other twaine, that had a sire of Crete,
" And dam of Spart: th' one of them called Jollyboy, a grete
" And *large-flew'd* hound."

Shakspere mentions Cretan hounds (with Spartan) afterwards in this speech of Theseus. And Ovid's translator, Golding, in the same description, has them both in one verse, ibid. p. 33. a.

" This latter was a hound of Crete, the other was of a Spart." WARTON.

122. ——*so* sanded,——] *Sandy'd* means of a sandy colour, which is one of the true denotements of a blood-hound. STEEVENS.

141. ——*Saint Valentine is past*;] Alluding to the old saying, that birds begin to couple on St. Valentine's day. STEEVENS.

166. *Fair Helena in* fancy *following me.*] *Fancy* is here taken for *love* or *affection*, and is opposed to *fury* as before:

Sighs and tears poor Fancy's *followers.*

Some now call that which a man takes particular delight in, his *fancy*. *Flower-fancier*, for a florist, and *bird-fancier*, for a lover and feeder of birds, are colloquial words. JOHNSON.

So, in *Hymen's Triumph*, a Masque, by Daniel, 1628:

" With all persuasions sought to win her mind
" To *fancy* him."

Again:

" Do not enforce me to accept a man
" I cannot *fancy*." STEEVENS.

169. ——*is*——] Omitted in the early edition. MALONE.

170. ——*an idle* gawd,] See before, act i. line 34. STEEVENS.

195. *And I have* found *Demetrius like a* JEWEL,

Mine own, and not mine own.] Helena, I think, means to say, that having *found* Demetrius *unexpectedly*, she considered her property in him as insecure as that which a person has in a *jewel* that he has *found* by *accident*, which he knows not whether he shall retain, and which therefore may properly enough be called *his own, and not his own.*

Helena does not say, as Dr. Warburton represented, that Demetrius *was like a jewel*, but that she had *found him*, like a jewel, &c.

A kindred thought occurs in *Antony and Cleopatra*:

" ——by starts
" His fretted fortunes give him hope and fear
" *Of what he has, and has not.*"

The same kind of expression is found also in *The Merchant of Venice*:

" Where ev'ry something, being blent together,
" Turns to a wild of nothing, save of joy,
" *Exprest, and not exprest.*" MALONE.

See also the REVISAL, p. 57.

197. *Are you sure,*
That we are awake?——] This passage, hitherto omitted, I have restored from the quarto, 1600. STEEVENS.

215. ——*man is but a patch'd fool,*] The quarto, 1600, gives the passage thus: " But man is but *patch'd a fool,*" &c. STEEVENS.

224. —*at her death.*] He means *the death of Thisbe*, which is what his head is at present full of. STEEVENS.

238. ——*a thing of nought.*] So, in *Hamlet*:

" *Ham.* The king is a *thing*——
" *Guil.* A *thing* my lord?
" *Ham. Of nothing.*"

See the note on this passage. STEEVENS.

242. *made men.*] In the same sense as in the *Tempest*, *any monster in England* makes *a man*. JOHNSON.

247. —*sixpence a day in Pyramus or nothing.*] Shakspere has already ridiculed the title-page of *Cambyses* by Thomas Preston; and here he seems to aim a personal stroke at him. *Preston* acted a part in John Ritwise's play of *Dido*, before queen Elizabeth at Cambridge, in 1564; and the queen was so well pleased, that she bestowed on him a pension of *twenty* pounds a year, which is little more than *a shilling a day*. Our poet, in the first part of *Henry IV.* has made Falstaff declare, that when he presented the prince's father, he would do it

"*In King Cambyses' vein.*" STEEVENS.

ACT V.

Line 2. THESE beautiful lines are in all the old editions thrown out of metre. They are very well restored by the later editors. JOHNSON.

8. *Are of imagination all compact:*] *i. e.* made up of mere imagination. So, in *As You Like It:*

"If he, *compact* of jars, grow musical."

STEEVENS.

10. *That is the madman: the lover, all as frantick,*] Such is the reading of all the old copies; instead of which, the modern editors have given us:

"The madman: while the lover all as frantick."

STEEVENS.

12. ——*in a fine frenzy rolling*,] This seems to have been imitated by Drayton in his *Epistle to J. Reynolds on Poets and Poetry:* describing Marlowe, he says:

"——that *fine madness* still he did retain,
"Which rightly should possess a *poet*'s brain!"

MALONE.

The powers of imagination were never more philosophically or poetically expressed than by Shakspere in this description.—The word *habitation*, in line 17, will illustrate the poet's use of *inhabit* in Macbeth, which, in defiance of every thing like sense, has been changed to *inhibit*. HENLEY.

26. *Constancy*;] Consistency, stability, certainty. JOHNSON.

39. *Call Philostrate.*] In the folio, 1623, it is, Call *Egeus*, and all the speeches afterwards spoken by Philostrate, except, that beginning, "No, my noble lord," &c. are there given to that character. But the modern editions, from the quarto 1600, have rightly given them to Philostrate, who appears in the first scene as master of the revels to Theseus, and is there sent out on a similar kind of errand.

In the *Knight's Tale* of Chaucer, Arcite, under the name of *Philostrate*, is 'squire of the chamber to *Theseus*. STEEVENS.

41. *Say, what* abridgment, &c.] By *abridgment* our author means a dramatick performance, which crowds the events of years into a few hours. So, in *Hamlet*,

Hamlet, act ii. he calls the players, "*abridgments, abstracts*, and *brief chronicles of the time.*"

Again, in *King Henry V.*

"Then brook *abridgment*; and your eyes advance
"After your thoughts——— STEEVENS.

44. ——*a* brief,——] *i. e.* a short account or enumeration. So, in Gascoigne's *Dulce Bellum Inexpertis*:

"She sent a *brief* unto me by her mayd."

STEEVENS.

44. One of the quartos has *ripe*, the other old editions, *rife*. JOHNSON.

Rife is a word used both by *Sidney* and *Spenser*. It means abounding, but it is now almost obsolete. Again, in Stephen Gosson's *School of Abuse*, 1579: "——you shall find the theaters of the one, the abuses of the other, to be *rife* among us."

STEEVENS.

46. *The. reads.*] This is printed as Mr. Theobald gave it from both the old quartos. In the first folio, and all the following editions, Lysander reads the catalogue, and Theseus makes the remarks.

JOHNSON.

54. *The thrice three Muses mourning for the death*
Of learning, &c.] I do not know whether it has been before observed, that Shakspere here, perhaps, alluded to Spenser's poem, entitled *The Tears of the Muses*, on the neglect and contempt of learning. This piece first appeared in quarto, with others, 1591. The oldest edition of this play now known is dated 1600. If Spenser's poem be here intended,

tended, may we not presume that there is some earlier edition of this? But however, if the allusion be allowed, at least it seems to bring the play below 1591. WARTON.

This pretended title of a dramatick performance might be designed as a covert stroke of satire on those who had permitted Spenser to die through absolute want of bread in the year 1598:——*late* deceas'd in beggary——seems to refer to this circumstance. STEEVENS.

56. ——*keen, and* critical] *Critical* here means *criticizing, censuring.*

So, in *Othello*:

"*O, I am nothing if not* critical." STEEVENS.

60. *Merry and tragical?*——] Our poet is still harping on *Cambyses.* STEEVENS.

76. ————*unbreath'd memories*] That is, unexercised, unpractised memories. STEEVENS.

82. *Unless you can find sport in their* intents,] Thus all the copies. But as I know not what it is to *stretch* and *con* an *intent*, I suspect a line to be lost. JOHNSON.

To *intend* and to *attend* were anciently synonymous. Of this use several instances are given in a note on the third scene of the first act of *Othello*. *Intents* therefore may be put for the object of their *attention.* We still say a person is *intent* on his business. STEEVENS.

86. —*never any thing can be amiss,*
When simpleness and duty attend it.] Ben Jonson,

son, in *Cynthia's Revels*, has employed this sentiment of humanity on the same occasion when Cynthia is preparing to see a masque:

" Nothing which duty and desire to please,
" Bears written on the forehead comes amiss."

STEEVENS.

94. *Our sport shall be*, &c.] Voltaire says something like this of Louis XIV. who took a pleasure in seeing his courtiers in confusion when they spoke to him. STEEVENS.

95. *And what poor duty cannot do,*
Noble respect takes it in might, *not merit.*] In *might*, is perhaps an elliptical expression for *what might have been.* STEEVENS.

97. *Where I have come*, great clerks, *have purposed*, &c.] So, in *Pericles:*

" She sings like one immortal, and she dances
" As goddess like to her admired lays;
" *Deep clerks she dumbs.*"

It should be observed, *periods* in the text is used in the sense of *full stops.* MALONE.

110. ————*addrest.*] That is, ready. So, in *King Henry V.*

" To-morrow for our march we are *addrest.*"

STEEVENS.

111. [*Flourish of trumpets.*] It appears from the *Gull's Hornbook*, by Decker, 1609, that the prologue was anciently usher'd in by trumpets: " Present not yourselfe on the stage (especially at a new play) untill the quaking prologue hath (by rubbing) got cullor

cullor into his cheekes, and is ready to give the *trumpets* their cue that hees upon point to enter."

STEEVENS.

127. —*on a* recorder;———] Lord Bacon in his natural history, cent. iii. sect. 221, speaks of *recorders* and flutes at the same instant, and says, that the *recorder* hath a less bore, and a greater, above and below; and elsewhere, cent. ii. sect. 187, he speaks of it as having six holes, in which respect it answers to the Tibia minor or Flajolet of Mersennus. From all which particulars, it should seem that the flute and the *recorder* were different instruments, and that the latter, in propriety of speech, was no other than the flagolet. *Hawkins's History of Musick*, Vol. IV. p. 479.

REED.

Shakspere introduces it in *Hamlet*; and *Milton* says:

"To the sound of soft *recorders*."

This intrument is mentioned in many of the old plays.

STEEVENS.

——*but not in government*.] That is, not regularly, according to the tune.

STEEVENS.

131. In this place the folio, 1623, exhibits the following prompter's direction. *Tawyer with a trumpet before them.*

STEEVENS.

142. *To meet at* Ninus' *tomb*, &c.] So, in Chaucer's *Legend of Thisbe of Babylon*:

"Thei settin markes their metingis should be,
"There king *Ninus* was graven undir a tre."

Again:

"And as she ran her *wimple* she let fall," &c.

STEEVENS.

146. ———*her mantle she* did *fall*;] Thus all the old copies. The modern editions read :—"she *let* fall," unnecessarily. *To fall* in this instance is a verb active, and occurs in *The Tempest*, &c.

STEEVENS.

150. *Whereat, with blade, with bloody blameful blade,*] Mr. Upton rightly observes, that Shakspere in this line ridicules the affectation of beginning many words with the same letter. He might have remarked the same of

The raging rocks
And shivering shocks.

Gascoigne, contemporary with our poet, remarks and blames the same affectation. JOHNSON.

This alliteration seems to have reached the height of its fashion in the reign of king Henry VIII. The following stanza is quoted from a poem *On the Fall and evil Success of Rebellion*, written in 1537, by Wilfride Holme.

"Loe, leprous lurdeins, lubricke in loquacitie,
"Vah, vaporous villeins, with venim vulnerate,
"Proh, prating parenticides, plexious to pinnositie,
"Fie, frantike, fabulators, furibund, and fatuate,
"Out, oblatrant, oblict, obstacle, and obsecate.
"Ah addict algoes, in acerbitie acclamant,
"Magnall, in mischief, malicious to mugilate,
"Repriving your Roy so renowned and radiant."

In *Tusser's Husbandry*, p. 104, there is a poem of which every word begins with a T; and the old play entitled,

The

The Historie of the Two valiant Knights, Syr Clyomon Knight of the Golden Sheeld, Sonne to the King of Denmark; and Clamydes the White Knight, Son to the King of Suavia, 1599, is another remarkable instance of alliteration:

" Bringing my barke to Denmarke here, to bide
the bitter broyle
" And beating blowes of billows high," &c.

STEEVENS.

170. *It is the wittiest partition that ever I heard discourse, my lord.*] Demetrius is represented as a punster: I believe the passage should be read: This is the wittiest *partition*, that ever I heard IN *discourse*. Alluding to the many stupid *partitions* in the argumentative writtings of the time. Shakspere himself, as well as his contemporaries, uses *discourse* for *reasoning*: and he here avails himself of the double sense; as he had done before in the word, *partition*. FARMER.

177. *And thou, O wall, O sweet,*———] The first folio reads:

And thou, O wall, *thou* sweet. MALONE.

183. *O* wicked wall, &c.] So, in Chaucer's *Legend of Thisbe*:

" Thus would thei saine, alas! thou *wicked wal*," &c. STEEVENS.

194. ——*knit up in thee.*] Thus the folio. The quarto reads: *knit now again.* STEEVENS.

200. *And like Limander*, &c.] Limander and Helen, are spoken by the blundering player, for Leander and Hero. Shafalus and Procrus, for Cephalus and Procris. JOHNSON.

On

On the books of the Stationers-Company, October 22, 1593, is enter'd, "A booke entitled, *Procris & Cephalus*, divided into four parts." It has been already observed, that *book* was once the technical term for *play*. Shakspere therefore might design to ridicule Chute's play on this subject. This poor author was the butt of Nash and other literary buffoons of his age. STEEVENS.

210. Thes. *Now is the mural down between the two neighbours.*

Dem. *No remedy, my lord, when walls are so wilful to* hear *without warning.*] This alludes to the proverb, "*Walls* have *ears*." A *wall* between almost any *two neighbours* would soon be *down*, were it to exercise this faculty without previous *warning*. FARMER.

The old copies read *moral*, instead of *mural*. Mr. Pope made the change. MALONE.

220. *Here come two noble beasts in, a* man *and a* lion.] I don't think the jest here is either complete, or right. It is differently pointed in several of the old copies, which, I suspect, may lead us to the true reading, viz.

Here come two noble beasts—in a man *and a lion.*

Immediately upon Theseus saying this, Enter Lion and Moonshine. It seems very probable therefore, that our author wrote,

——*in a* moon *and a lion.*

the one having a crescent and a lanthorn before him, and representing the *man* in the *moon*; the other in a lion's hide. THEOBALD.

Here come two noble beasts in, a moon *and a* lion. I cannot help supposing that we should have it, a *moon-calf*. The old copies read a *man*: possibly *man* was the marginal interpretation of *moon-calf*; and being more intelligible, got into the text.

The *man in the moon* was no new character on the stage, and is here introduced in ridicule of such exhibitions. Ben Jonson, in one of his masques, called *News from the New World in the Moon*, makes his *Factor* doubt of the person who brings the intelligence. "I must see his dog at his girdle, and the bush of thorns at his back, ere I believe it."——"Those," replies one of the heralds, "are *stale ensigns o' the stage.*"

FARMER.

I believe our author wrote

Here come two noble beasts; *e'en*, &c.

So, in *As You Like It*: "Here *comes* a pair of very strange beasts," &c. not—"here comes *in*——." See my note on *All's Well that Ends Well*, act i. "You are shallow, Madam, *in* great friends." MALONE.

226. *Then know, that I,* one *Snug the joiner, am*] Thus the folio, 1623, which likewise reads *a* lion fell. This not agreeing with the remainder of the speech, the modern editors have altered it into *no* lion fell. Had they consulted the quarto, 1600, it would have set them right:

"Then know that I, *as* Snug the joyner, am
"A lion fell, nor else no lyons dam." STEEVENS.

252. —*in snuff.*] An equivocation. *Snuff* signifies both the cinder of a candle, and hasty anger.

JOHNSON.

271. *Well mous'd, lion.*] So, in an ancient bl. let. ballad on this story, entitled, *The Constancy of true Love*, &c.

" And having *musled* thus the same
" Thither he went whence first he came."

Theseus means that he has well tumbled and bloody'd the veil of Thisbe. STEEVENS.

276. ——*glittering streams.*] The old copies read *beams*. STEEVENS.

The emendation by the Editor of the second folio. MALONE.

288. *Cut thread and thrum;*] *Thrum* is the end or extremity of a weaver's warp; it is popularly used for very coarse yarn. The maids now call a mop of yarn a *thrum mop*. WARNER.

So, in *Hannibal and Scipio*, 1637:

" ——no rough pelt of *thrums*,
" To fight with weather."

Again, in Chapman's translation of the 16th Iliad:

" And tapestries all golden fring'd, and curl'd
with *thrumbs* behind."

So in Howell's Letter to Sir Paul Neale, knt.

" Translations * are like the wrong side of a Turkey

*This idea has been adopted by Howell from *Don Quixote*: " —me parece, que el traducir de una lengua en otra, es como quien mira los tapices flamencos por el reves, que aunque se ven les figuras, ſon llenas de *hilos* que las escurecen, y no ſe ven con la liſura y tez de la haz." *Hilos* however, which Howell has rendered *thrums*, more properly signifies *floss*, *thread's ends*, or *faſtenings*. HENLEY.

carpet, which useth to be full of *thrums* and knots, and nothing so even as the right side." STEEVENS.

289. ——*and* quell!] To *quell* is to murther, to destroy. So, in the 12th pageant of the *Lusus Coventriæ*, commonly called the *Corpus Christi Play*. MS. Cott. Vesp. D. viii.

" That he the lawe may here do,
" With stonys her to *quell*." STEEVENS.

314. —*and prove an ass.*] The character of Theseus throughout this play is more exalted in its humanity than its greatness. Though some sensible observations on life, and animated descriptions fall from him, as it is said of Jago, *you shall taste him more as a soldier than as a wit*, which is a distinction he is here striving to deserve, though with little success; as in support of his pretensions he never rises higher than a *pun*, and frequently sinks as low as a *quibble*.

STEEVENS.

321. The first quarto makes this speech a little longer, but not better. JOHNSON.

The passage omitted is,——"He for a man, God warn'd us; she for a woman, God bless us."

STEEVENS.

340. Lay *them in gore*,] Mr. Theobald and Dr. Warburton instead of *lay*, read *lave*, but have no note to justify their alteration. STEEVENS.

352. *A* Bergomask *dance*,] Sir Thomas Hanmer observes in his *Glossary*, that this is a dance after the manner of the peasants of *Bergomasco*, a country in Italy, belonging to the Venetians. All the buffoons

in

in Italy affect to imitate the ridiculous jargon of that people; and from thence it became also a custom to imitate their manner of dancing. STEEVENS.

353. ——*our company?*] At the conclusion of Beaumont and Fletcher's *Beggar's Bush*, there seems to be a sneer at this character of *Bottom*; but I do not very clearly perceive its drift. The beggars have resolved to embark for England, and exercise their profession there. One of them adds:

"————we have a course;——

"The spirit of *Bottom* is grown bottomless:"

This may mean, that either the publick grew indifferent to bad actors, to plays in general, or to characters, the humour of which consisted in blunders.

STEEVENS.

368. ————*gait*——] i. e. *passage, progress.*

STEEVENS.

372. In the old copies: *And the wolf* beholds *the moon.* As it is the design of these lines to characterize the animals, as they present themselves at the hour of midnight: and as the wolf is not justly characterized by saying he *beholds* the moon, which other beasts of prey, then awake, do: and as the sounds these animals make at that season, seem also intended to be represented, I make no question but the poet wrote:

And the wolf behowls *the moon.*

For so the wolf is exactly characterized, it being his peculiar property to *howl at the moon.* (*Behowl*, as *bemoan*, *beseem*, and an hundred others.)

WARBURTON.

So, in *Marston's Antonio and Mellida*, where the whole passage seems to be copied from this of our author:

"Now *barks* the *wolfe* against the full-cheek'd *moon*,
"Now lyons half-clam'd entrals *roar for food*,
"Now croaks the toad, and night-crows *screech* aloud,
"Flutt'ring 'bout casements of departing souls;
"Now *gape* the *graves*, and thro' their yawns let loose
"Imprison'd spirits to revisit earth."

THEOBALD.

The alteration is better than the original reading; but perhaps the author meant only to say, that the wolf *gazes* at the moon. JOHNSON.

I think, now the wolf *behowls* the *moon*, was the original text. The allusion is frequently met with in the works of our author and his contemporaries. "'Tis like the *howling* of Irish wolves against the *moon*," says he, in his *As You Like It*; and Massinger, in his *New Way to pay Old Debts*, makes an usurer feel only

"As the *moon* is moved
"When wolves with hunger pin'd, *howl* at her brightness." FARMER.

The word *behold* was in the time of Shakspere frequently written *behould* (as I suppose it was then pronounced)—which probably occasioned the mistake.

It is observable, that in the passage in Lodge's *Rosalynde*,

Rosalynde, 1592, which Shakspere seems to have had in his thoughts, when he wrote in *As You Like It*—"'*Tis like the* howling *of Irish* wolves *against* the moon:"—the expression is found, that Marston has used instead of *behowls*. "In courting Phebe, thou *barkest* with the wolves of Syria against the moon." See also Spenser's *Faery Queen*, B. I. c. v. s. 30.

MALONE.

374. ——*fordone.*] *i. e.* overcome. So, Spenser's *Faery Queen*, B. I. c. x. s. 33.

"And many souls in dolours had *foredone*."

Again, in Jarvis Markham's *English Arcadia*, 1607:

"—fore-wearied with striving, and *fore-done* with the tyrannous rage of her enemy."

Again, in the ancient metrical Romance of *Sir Bevis of Hampton*, bl. let. no date:

"But by the other day at none,
"These two dragons were *fore-done*."

STEEVENS.

389. *I am sent, with broom, before,*
To sweep the dust behind the door.] Cleanliness is always necessary to invite the residence and the favour of fairies:

"*These make our girls their slutt'ry rue,*
"*By pinching them both black and blue,*
"*And put a penny in their shoe*
"*The house for cleanly sweeping.* Drayton.

JOHNSON.

To sweep the dust behind the door is a common expression, and a common practice in large old houses; where

where the doors of halls and galleries are thrown backward, and seldom or never shut. FARMER.

391. *Through this house* give *glimmering light,*] Milton perhaps had this picture in his thought:

"*Glowing embers through the room*
"*Teach light to counterfeit a gloom.*" Il Penseroso.

So Drayton:

"*Hence shadows seeming idle shapes*
"*Of little frisking elves and apes,*
"*To earth do make their wanton 'scapes,*
"*As hope of pastime hastes them.*"

I think it should be read:

"*Through this house* in *glimmering light.*

JOHNSON.

401. *Now until,* &c.] This speech, which both the old quartos give to Oberon, is in the edition of 1623, and in all the following, printed as the song. I have restored it to Oberon, as it apparently contains not the blessing which he intends to bestow on the bed, but his declaration that he will bless it, and his orders to the fairies how to perform the necessary rites. But where then is the song?—I am afraid it is gone after many other things of greater value. The truth is that two songs are lost. The series of the scene is this; after the speech of Puck, Oberon enters, and calls his fairies to a song, which song is apparently wanting in all the copies. Next Titania leads another song, which is indeed lost like the former, though the editors have endeavoured to find it. Then Oberon dismisses his fairies to the dispatch of the ceremonies.

The songs, I suppose, were lost, because they were not inserted in the players' parts, from which the drama was printed. JOHNSON.

412. *Nor mark* prodigious,——] *Prodigious* has here its primitive signification of *portentous*. So, in *King Richard III.*

" If ever he have child, abortive be it,
" *Prodigious*, and untimely brought to light "

STEEVENS.

416. —*take his gate*;] *i. e.* take his *way*, or direct his *steps*. So, in Spenser's *Faery Queen*, B. I. c. 8.

" And guide his weary *gate* both to and fro."

Again, in a Scottish *Proverb*:

" A man may speer the *gate* to Rome."

Again, in the *Mercer's Play*, among the Chester collection of *Whitsun Mysteries*:

" Therefore go not through his cuntrey,
" Nor the *gate* you came to day."

STEEVENS.

419. Ever shall it *safely* rest,] This is an arbitrary deviation (first introduced by Mr. Pope) from the old copies, which read——*in safety*.

By printing the line thus:

" *E'er* shall it in safety rest,"

any change becomes unnecessary. MALONE.

424. [*Exeunt King*, &c.] Since the former part of this play was printed off, I have been informed that the originals of Shakspere's *Oberon* and *Titania*, are to be sought in the ancient French romance of *Huon de Bordeaux*. STEEVENS.

Mr.

Mr. Steevens's informer has left him short of the fact.—There is no notice of any MS. of *Huon de Bordeaux*, prior to the invention of printing; it may be presumed, therefore, to have been but little, if at all, anterior to that æra. The first edition is without date (a small folio); the second in quarto was printed in 1516. Though *Oberon* plays the most conspicuous part in this romance, he may, nevertheless, be further traced to the *Histories of Ogier of Denmark*, and *Isaiah the sorrowful*; the last of which was compiled (probably, for the entertainment of our Henry I. whilst he kept his court in Normandy) between the years 1110 and 1120, by Rusticien de Puisse, from the British chronicles of S. Graal, &c. HENLEY.

433. ——————*unearned luck*] *i. e.* if we have better fortune than we have deserved. STEEVENS.

434. *Now to 'scape the serpent's tongue,*] That is, if we be dismissed without hisses. JOHNSON.

So, in J. Markham's *English Arcadia*, 1607:

"But the nymph, after the custom of distrest tragedians, whose first act is entertained with a *snaky salutation*, &c. STEEVENS.

438. *Give me your hands*——] That is, Clap your hands. Give us your applause. JOHNSON.

439. [*Exit.*] Of this play there are two editions in quarto; one printed for Thomas Fisher, the other for James Roberts, both in 1600. I have used the copy of Roberts, very carefully collated, as it seems, with that of Fisher. Neither of the editions approach

to

to exactness. Fisher is sometimes preferable, but Roberts was followed, though not without some variations, by Heminge and Condel, and they by all the folios that succeeded them. JOHNSON.

THE END.

Reasons *for Printing this* WORK, *and* Observations *on it's Propriety.*

In the first Place, The Publisher is ambitious of producing a Work which may attract the admiration of all Europe, in hopes of deriving a proportionate share of reputation and advantage to himself; he, therefore, fixes on our immortal Dramatic Bard.

Secondly, A polite and well-informed class of Readers having declared it as their opinion, that SHAKSPERE has been *elucidated* into *obscurity*, suggested first the design of printing his Plays, *entire*, *cleared* from the incumbrance and interruption of Notes.—The text of Dr. JOHNSON, and Mr. STEEVENS, is consequently preferred, which, as Mr. MALONE observes, seems now, indeed, *finally settled*, by a diligent collation of all the old copies hitherto discovered, and the judicious restoration of ancient readings.—The rejection of all Notes, *from the page of the Text*, is even approved by Dr. JOHNSON himself, who says, that "The reader is seldom pleased to find his "opinion anticipated—it is natural to delight more in what we find, "or make, than in what we receive.—Judgment, like other facul- "ties, is improved by practice, and its advancement is hindered by "submission to dictatorial decisions."

In order to obviate every possible objection, and to accommodate this Edition to the taste of every reader—the *Prefaces*, *Introductions*, *Advertisements*—the *historical and literary information* of every Editor of SHAKSPERE, of which there have not been less than *eight*, as well as the Notes and critical Illustrations of every *Commentator*, of which there are upwards of *thirty*—will be printed in a *distinct*, *compact*, and *clear point of view*, referring familiarly from Text to Notes, and from Commentaries to Text, by the mode of printing—so that, in fact, this Edition will comprise the *labours* of *eight* EDITORS, and the *elucidations* of, at least, *thirty* ANNOTATORS.

As to the Embellishments, they will be new and magnificent. The Public have much to expect from the superior talents of Mr. LOUTHERBOURG—his having long lived in habits of intimacy with Mr. GARRICK, his familiarity with the stage, and dramatic effect, added to the RENOWN he has acquired in *every line* of his profession, promises to soar still higher on the present occasion.

The Engravings of Mr. BARTOLOZZI are secure of praise and admiration in every part of the world; and the rest shall be as near his standard of merit, as the Artists of England and France can produce.

Such is the design, and the Publisher confidently hopes, that the execution of it will transcend his feeble description.—He is aware of having many impediments opposed to its circulation, through the usual channels of the trade; he foresees a host of foes, and the powerful opponents with whom he must, in consequence, have to combat—but, shielded as he is by a firm resolution, and the spirit of his cause, he will boldly meet his adversaries, and vindicate his claim to public protection.

JOHN BELL.

A LIST of AUTHORS contained in BEI
beautiful EDITION of
The POETS of Great Britain

Which comprises the POETICAL WORKS complete, of
Author of eminence, from CHAUCER, inclusive, who died i
year 1400, to CHURCHILL, inclusive, who died in the year
with the Life of each Author in the first Volume of their respe
Works.——Prices of complete Sets to be had of the Publ
British-Library, Strand.

	£.	s
Complete Sets, one hundred and nine volumes, neatly sewed and titled	8	
Ditto Calf, double lettered	12	1
Ditto, Calf, gilt.	13	1
Ditto, Calf, gilt, elegantly marbled and regiſtered	16	1
Ditto, bound ſuperbly in Morocco, gilt edges	33	

		£					£	
CHAUCER	14 vols	1	1	0	FENTON	1 vol.	0	
SPENSER	8 do.	0	12	0	TICKELL	1 do.	0	
DONNE	3 do.	0	4	6	SOMERVILLE	2 do.	0	
WALLER	2 do.	0	3	0	POPE	4 do.	0	
MILTON	4 do.	0	6	0	GAY	3 do.	0	
BUTLER	3 do.	0	4	6	BROOME	1 do.	0	
DENHAM	1 do.	0	1	6	YOUNGE	4 do.	0	
COWLEY	4 do.	0	6	0	SAVAGE	2 do.	0	
DRYDEN	3 do.	0	4	6	PITT	1 do.	0	
ROSCOMMON	1 do.	0	1	6	THOMSON	2 do.	0	
BUCKINGHAM	1 do.	0	1	6	PHILIPS, A.	1 do.	0	
KING	2 do.	0	3	0	DYER	1 do.	0	
PRIOR	3 do.	0	4	6	WEST, GILB.	1 do.	0	
LANSDOWN	1 do.	0	1	6	LYTTELTON	1 do.	0	
POMFRET	1 do.	0	1	6	HAMMOND, COLLINS,	1 do.	0	
SWIFT	4 do.	0	6	0	MOORE	1 do.	0	
CONGREVE	1 do.	0	1	6	SHENSTONE	2 do.	0	
ADDISON	1 do.	0	1	6	MALLET	1 do.	0	
ROWE	1 do.	0	1	6	ARMSTRONG	1 do.	0	
WATTS	7 do.	0	10	6	GRAY, WEST, R.	1 do.	0	
PHILIPS, J. SMITH	1 do.	0	1	6	AKENSIDE	2 do.	0	
PARNELL	2 do.	0	3	0	CUNNINGHAM	1 do.	0	
GARTH	1 do.	0	1	6	CHURCHILL	3 do.	0	
HUGHES	2 do.	0	3	0				

In all one hundred and nine volumes, including fifty Autho
being every Engliſh Claſſic publiſhed within a ſeries of four hund
years.

Any Author or ſingle volume may be had ſeparate, price
Shilling and Sixpence each.

BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Annotations upon Measure for Measure and Midsummer Night's Dream

London 1787

Coburg, Landesbibliothek -- C II 7/84
urn:nbn:de:bvb:12-bsb11919525-8